

MUSICAL AMERICA

Founded in 1898 by JOHN C. FREUND

NATIVE WORKS GIVEN AT TENTH FESTIVAL IN ROCHESTER

Folk-Song Symphony by Harris and Music by Haines, Rogers, Phillips, Woltmann, Diamond and Barlow Given

Hanson Is Director

Philharmonic, Eastman School Symphony, Little Symphony and Civic Players Heard—Bal- let Event Attracts Many—Radiana Pazmor Sings

By MARY ERTZ WILL

ROCHESTER, N. Y., May 1.

THE tenth annual Festival of American Music, Dr. Howard Hanson, director, was held under the auspices of the Eastman School of Music, Monday through Friday evening, April 22 to 26, drawing hundreds of interested listeners, and presenting a number of new works.

The Eastman School Symphony, Dr. Hanson conductor, performed the first program on the evening of the 22nd in the Eastman Theatre before a large audience. The program opened with a Festival Fanfare, written by Dr. Hanson, and included a Sinfonia by Johann Fredrich Peter, an early Moravian composer at Nazareth, Pennsylvania; Bernard Roger's 'Soliloquy' for Flute and Strings, played by Martin Heylman flute soloist; John Alden Carpenter's 'Skyscrapers' and Hanson's Symphony No. 3. A short address was given by the president of the University of Rochester, Alan Valentine. The young people played with great beauty of tone and fine ensemble. They gave the symphony a very smooth performance, and received from the audience, in conjunction with Dr. Hanson, prolonged applause at the close.

Jacobi's 'Ave Rota' Pleases

On Tuesday evening, the Eastman School Little Symphony of Phi Mu Alpha, Frederick Fennell, conductor, presented an interesting program in Kilbourn Hall, which was crowded. The program offered a 'Symphony in Miniature' by Edmund Haines, a first performance; Andante for Flute and Strings by Hunter Johnson; 'Ave Rota', three pieces in Multiple Style for Small Orchestra, by Frederick Jacobi, with Irene Jacobi as piano soloist; 'Prelude and Toccata' by Gardner Read; 'Variations on An Original Theme' by David Diamond, a first performance; Adagio from Symphony for Chamber Orchestra, by Richard Donovan; and three pieces by Kent Kennan, 'Promenade', 'Nocturne' for Viola and Small Orchestra, with Dorothy Fennell as viola soloist, and 'Il Campo di Fiori', with Sidney Mear as trumpet soloist. All the music presented was quite dis-

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Marking the Progress of America's Music



Figuring in the Tenth Annual Festival of American Music at the Eastman School at Rochester, N. Y., Are (Seated), Thelma Biracree, Choreographer, and Dr. Howard Hanson, Director of the Eastman School of Music and of the Festival. Standing (Left to Right), Are Wayne Barlow, Bernard Rogers, Burrill Phillips and Frederick Fennell

ST. LOUIS HAS BRIEF SPRING OPERA SERIES HOLLYWOOD BOWL NAMES CONDUCTORS

Laszlo Halasz Directs 'Carmen', 'Rigoletto' and 'Manon' with Noted Singers

ST. LOUIS, May 2.—The third brief season presented by the St. Louis Grand Opera Association suffered a few days delay in opening due to the illness of Grace Moore, who was scheduled to appear in 'Manon' on April 15. Consequently 'Rigoletto' served as the opening production at the Opera House in the Municipal Auditorium on the evening of April 19. Two other performances followed: that of 'Carmen', with Marjorie Lawrence singing the title role, on April 25, and 'Manon', with Grace Moore, on April 29.

Bidu Sayao Heard as Gilda

Laszlo Halasz, director, gathered an imposing group of singers into an ensemble that made the time-worn 'Rigoletto' sparkle with life and beauty. Bidu Sayao sang Gilda with great beauty of tone; the ringing voice of Jan Kiepura conveyed the music of the Duke. It was Mr. Kiepura's first appearance in St. Louis and there was much interest

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Barbirolli, Walter, Coates, Cimini, Szell, Bakaleinikoff and Iturbi Chosen

LOS ANGELES, May 5.—With the Los Angeles Philharmonic season at an end, Hollywood Bowl concerts are again on the horizon with the interesting announcement that the season will occupy the eight weeks of July and August.

The chief luminary among conductors will be Bruno Walter, who will conduct four concerts early in the series. Likewise, four concerts have been allotted to Albert Coates, now occupied with his Southern California Opera Association. John Barbirolli, conductor of the New York Philharmonic-Symphony and George Szell, a newcomer to America from Europe, will each make his first local appearances in two concerts, and José Iturbi will conduct a program devoted to works by composers of the Americas. Pietro Cimini will conduct one grand opera, yet to be announced, and Vladimir Bakaleinikoff is expected to conduct another. The matter of soloists and many of the details are being

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FESTIVAL TO BE HELD DURING MEETING OF FEDERATION

All-American Programs to Be Given at Twelfth Biennial Convention of New York Music Clubs

New Works to Be Sung

Massed Choral Concert, Luncheon-Forum and Contest Finals to Be Held in City—Choruses and Prize-Winners Also to Appear at World's Fair

AN American Music Festival will be presented during the twelfth biennial convention in New York City from May 16 through May 19 of the New York Federation of Music Clubs, Mrs. Edmund H. Cahill president, in addition to the usual biennial elections, annual reports, forums and contest finals. Hundreds of senior and junior clubs affiliated with the federation in all sections of the state will participate.

Events on May 16 and 17 will be given in music centers in New York City proper, with a massed choral concert on the evening of May 16 in Carnegie Hall. Festivities on May 18 and 19 will take place at the World's Fair.

Noted Musicians to Speak

Discussion of music and music trends will be held at the Luncheon-Forum on Thursday, May 16, at twelve noon, opening the Festival to the public. "American Music—Poet Meets Composer" will be the subject. Speakers will be Dr. George H. Gartlan, director of Music in New York City Public Schools; Dr. Ernest Carter and Brian Hooker, composer and poet and collaborators on 'The White Bird'; Arthur Schwartz, composer of music for the World's Fair 'American Jubilee'; Marion Bauer and Gena Branscombe, composers; Carleton Sprague Smith, chief of the music division of the New York Public Library; Ernest LaPrade, director of music research of the National Broadcasting Company; Charles Haubiel, Aaron Copland, and Harold Morris, composers; Dr. James A. Brill of Erpi Classroom, and Dr. Sigmund Spaeth.

Mayor F. H. LaGuardia of New York City will welcome a statewide massed chorus of 600 at Carnegie Hall on the evening of May 16 at an all-American concert. Noted soloists, including Joseph Bentonelli, and solo choruses will also be heard, as well as the School Orchestra of 100 and the choral ensemble of seventy-five of the New York City High School of Music and Art.

Mrs. Etta Hamilton Morris of Brooklyn and Dr. John Warren Erb of New York, festival chairmen, will present prize-winning choruses for solo

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St. Louis Opera Gives Brief Season

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in his performance. Many curtain calls proved the acceptability of his fine vocal and histrionic characterization. Carlo Morelli's mellow baritone, coupled with a magnificent portrayal of the role of Rigoletto, the jester, was a highlight in the performance. Lorenzo Alvary was a sinister Sparafucile. Hertha Glatz sang Maddalena, and the smaller parts were most capably handled by Carlos Alexander, Giuseppe Cavadore, Nathan Newman, Violet New, Leone Foley, Joseph Garnier, James Porteus and Annora Kelledy. The male chorus reflected the painstaking training of Mr. Halasz and the stage settings of Richard Rychtarik not only were magnificent in effect, but revealed originality, far surpassing the usual hackneyed scenery.

Marjorie Lawrence Sings Carmen

The second performance, that of Bizet's 'Carmen' on April 25, was made especially noteworthy by the first appearance in this country of Marjorie Lawrence in the title role. Previous appearances by Miss Lawrence in Wagnerian productions revealed that she possesses one of the great dramatic soprano voices of the operatic stage; of that reputation she lost nothing in her singing of the principal role in Bizet's opera. The beauty of her voice shone forth in both solo and concerted passages. Her interpretation of the role was quite restrained, and while it had warmth and conviction, it was not the sensuous, conniving creature that is so often depicted. Further appearances will no doubt mold a characterization that is in keeping with her other dramatic triumphs.

Jan Kipura as Don José was at his very best, and from the first note to the final death-scene, he sang a brilliant performance. His acting was at all times vivid and convincing. Ezio Pinza as Escamillo fairly stopped the performance with his singing of the 'Toreador Song', and throughout, showed his mastery of vocal expression. Silvia Brema was an acceptable Micaela. Florence Kirk made much of the role of Mercedes, and with Elizabeth Brown as Frasquita, Giuseppe Cavadore as Remendado, Carlos Alexander as Morales, and Miss Lawrence, made the Smuggler's quintet one of the outstanding musical moments of the evening. Lorenzo Alvary was completely satisfactory as Zuniga. Mr. Halasz had chorus and orchestra under perfect control, creating an ensemble that co-ordinated brilliantly.

A feature of Act Four was the interpolated ballet from 'L'Arlesienne', arranged by Mme. Victoria Casan, featuring a solo by the Spanish dancer, Fernandez, which drew thunderous applause. Again the staging was a triumph for Mr. Rychtarik, particularly in his original treatment of Act Two, showing the Inn and patio in the moonlight.

Welcome Moore as Manon

The postponed performance of Massenet's 'Manon' took place on the evening of April 29, and the first operatic appearance in St. Louis of Grace Moore attracted a capacity audience. Opera lovers were grateful for the opportunity of again hearing the rich, melodic score of 'Manon', since it is well over twenty years since its previous performance here. Miss Moore's sensitive interpretation of the role lost nothing in vocal beauty by reason of her recent indisposition. Her personal charm and fine sing-



Laszlo Halasz

ing were amplified by her complete mastery of the role.

No less was the sincerity of interpretation of Raoul Jobin as Chevalier Des Grieux. Mr. Jobin was engaged for the part after the inability of James Melton, who was originally engaged, to arrange his concert schedule to appear at the later date. Mr. Jobin shared vocal honors with Miss Moore. Their voices blended beautifully in the many opportunities which the score offers for duet work. George Cehanovsky was an adequate Lescaut and Lorenzo Alvary, as the elder Des Grieux, gave the part of commanding dignity. Giuseppe Cavadore was excellent as Guillot De Morfontain and other principals included, Silvia Brema, Rose Ingraham, Elizabeth Brown and Carlos Alexander, all of whom contributed much to make the cast one of fine vocal balance. Mr. Halasz kept the entire performance upon a high plane. He was assisted back stage by Thomas Martin, assistant conductor, and Edith Gordon, while Walter Volbach handled the entire direction of the stage. Plans are now under way for the Fall season.

HERBERT W. COST

STADIUM COMMITTEE LISTS NEW SOLOISTS

Flagstad and Anderson Will Appear in July—Levant to Be Heard on Gershwin Program

Kirsten Flagstad and Marian Anderson will appear as soloists with the New York Philharmonic-Symphony at the Stadium in July. The Committee recently announced that Mme. Flagstad, who is spending her first Summer in this country because of the war in Norway, will be heard on July 8 and Miss Anderson's appearance is scheduled for July 20. Edward McArthur will conduct the orchestra for Mme. Flagstad's appearance and also the concerts of July 9 and 10, one of which will be devoted largely to American music. Mme. Flagstad will sing 'Dich Teure Halle' from 'Tannhäuser', the 'Liebestod' from 'Tristan and Isolde' and the Immolation Scene from 'Götterdämmerung'.

Miss Anderson will sing under the baton of Erem Kurtz who will conduct the Stadium's fifth week of the season. Oscar Levant, composer and pianist, will appear at the annual Gershwin Night on July 11 as soloist in the 'Rhapsody in Blue' and he will conduct one work. The remainder of the program

will be under the baton of Alexander Smallens. Rose Pauly will sing the title role of 'Carmen' on July 29 and 30, and Armand Tokatyan will sing the part of Don José. Mr. Smallens will conduct. Pitts Sanborn, music critic of the New York *World-Telegram*, will write the Stadium program notes this Summer.

The Stadium's 1940 season opens on June 20.

GOLDEN GATE FAIR LISTS MUSIC PLANS

Noted Artists to Appear with San Francisco Men under Monteux and Guests

SAN FRANCISCO, May 5.—Eight concerts will be given on Treasure Island, site of the San Francisco Exposition, during the Summer, according to Mrs. Leonora Wood Armsby, president of the Music Association, which sponsors the San Francisco Symphony.

The artists and the dates of their appearances are as follows: Grace Moore, soprano, will sing with the San Francisco Symphony under the baton of Pierre Monteux on June 4; Jan Peerce, tenor, with the Symphony under Mr. Monteux, on June 18; Gladys Swarthout, mezzo-soprano, with the orchestra under Mr. Monteux, on July 2; Lily Pons, soprano, with André Kostelanetz, as guest conductor, on July 30; Lauritz Melchior, tenor, with Bruno Walter as guest conductor, on Aug. 13; Oscar Levant, pianist, with Meredith Willson, as guest conductor, on Aug. 27; Jeanette MacDonald, soprano, with Gaetano Merola as guest conductor, on Sept. 10.

The Coolidge Quartet will also make at least one appearance, the date pending completion of negotiations.

Hollywood Bowl

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worked out by Mrs. Leiland Atherton Irish, executive secretary. The season will begin on the first Tuesday night after July 4.

Klemperer to Return in Winter

Plans for next Winter's orchestral series of the Philharmonic are likewise moving apace. Chief interest centers in the return of Otto Klemperer, the orchestra's regular conductor, who has been ill for the last year. Mr. Klemperer is fast regaining his health, and is expected to return for his seventh season, beginning after the New Year and completing the season. Sixteen pairs of concerts are announced, with Bruno Walter conducting the first three, commencing on Nov. 20.

HAL D. CRAIN

Bach Festival to Accommodate Larger Audience by Public Address System

BETHLEHEM, PA., May 5.—To accommodate the people attending the Bach Festival on May 17 and 18 who are not able to obtain seats in the Packer Memorial Chapel, a public address system, transmitting the music to the adjacent auditorium of the Packard Laboratory, has been installed. This innovation will enable several hundred more persons to hear the festival programs than heretofore.

MUSEUM OF MODERN ART BRINGS MEXICAN MUSIC

Chavez and Moncada to Conduct Series of Concerts in Connection with Exhibition

The Museum of Modern Art will present a concert series of Mexican music arranged and supervised by Carlos Chavez, Mexican composer and con-



Carlos Chavez

ductor, in conjunction with the Exhibition of Twenty Centuries of Mexican Art, which will open on May 15. Nelson A. Rockefeller, president of the museum, announced that a special orchestra has been selected by Mr. Chavez from the men of the New York Philharmonic-Symphony, augmented by Mexican musicians.

The first three evening concerts will be conducted by Mr. Chavez in person on May 16, 17 and 18. The series will continue for two weeks with matinee and evening performances daily, including Sundays, at 2:30 p.m. and 8:45 p.m., under the direction of Eduardo Hernandez Moncada, assistant conductor of the Symphony Orchestra of Mexico, of which Mr. Chavez is conductor.

Mr. Chavez has directed expeditions to remote Indian villages in Mexico to find examples of musical material of the pre-Spanish and Colonial periods. He has superintended the reconstruction of archeological flutes, drums and wind instruments to provide as accurate an approximation as possible of music never before heard outside its original locale. The programs will be supplemented by folk ballads, military marches and waltzes of the nineteenth century, as well as the work of contemporary Mexican composers.

Barbirolli May Conduct at Ravinia

CHICAGO, May 5.—Neither affirmed nor denied, are reports that John Barbirolli, conductor of the New York Philharmonic-Symphony, will make his Ravinia debut this Summer, as guest conductor with the Chicago Symphony, when that organization begins its six weeks' Summer season at Ravinia Park about July 1. It is also rumored that Nicolai Malko will make his mid-western debut and Eugene Ormandy and Artur Rodzinski will return. Definite information as to visiting conductors, and the actual opening date of the Ravinia season, will not be available until the latter part of May.

C. Q.

Luisa Tetrazzini: Great Voice, Phenomenal Vocalist

Italian Soprano Who Created a Furore as Member of Hammerstein's Company Dies in Milan at 68—Sang for One Season at Metropolitan—Career of Wandering Led Her from Mexico to San Francisco—An Estimate of Her Art

By JOHN ALAN HAUGHTON

LUISA TETRAZZINI, world-celebrated soprano, who was one of the mainstays of Oscar Hammerstein's Manhattan Opera Company and who later appeared at the Metropolitan, died at her home in Milan on April 28, after a protracted illness. The immediate cause of her death was a cerebral hemorrhage. She would have been 69 on June 29. Her sister, Eva, herself an important singer of a generation earlier, and the wife of Cleofonte Campanini, conductor and at one time artistic director of the Chicago Opera, died two years ago.

Although it is a number of years since the operatic stage heard Luisa Tetrazzini, her death comes as a distinct loss, since it marks the passing of a remarkable singer of a type now practically non-existent. With Nellie Melba and Marcella Sembrich, she shared the honors of florid song, and she was the last of the great trio, Melba having died in 1931, and Sembrich in 1935. Later singers of coloratura roles, though some have been highly successful, have been of quite another order.

Luisa Tetrazzini was born in Florence, Italy, June 29, 1871. Her father was a well-to-do military tailor and it was while working for him in her early youth that her singing attracted the attention of her sister Eva, her elder by nine years and already an established operatic artist. Luisa's first lessons were with her sister and she later became a pupil at the Liceo Musicale in Florence, where she studied with Contrucci and Ceccherini, the latter of whom had been her sister's teacher.

First Appearance on Any Stage

Luisa Tetrazzini's first appearance on any stage was made as Inez in 'L'Africaine' at the Teatro Pagliano, now the Teatro Verdi, in her native city. There seems to be some doubt as to the exact date of this debut. In her autobiography, which is not conspicuous for accuracy, Mme. Tetrazzini put it at the age of sixteen, which would make the year 1887. Various biographical dictionaries give conflicting dates, ranging from 1890 to 1895. After singing in Rome and other Italian cities, she went to South America, where her abilities seem to have had their first real recognition. She sang in Buenos Aires, Rio de Janeiro, Rosario and Montevideo. Returning to Europe she sang at the San Carlo in Naples and fulfilled engagements in Lisbon, Madrid and St. Petersburg. She appeared for seven seasons in various Russian cities, returning always for engagements in Italy, where her appearances were made with the greatest favorites of the day. An engagement in Berlin about the turn of the century was highly successful. Alessandro Bonci was in the company with her when she sang in Berlin.

It was in 1904 that the period of her greatest success began with her engage-



E. F. Foley
As Lucia, the Role of Her Metropolitan Debut



As Philine

ment by the impresario T. Arbeu, for a company recruited for appearances in Mexico. After its Mexican tour, this company went to San Francisco where it appeared at the Tivoli Theatre in the spring months of 1905. Here, Tetrazzini created a furore in such roles as Lucia, Violetta, Rosina and Gilda.

Heinrich Conried engaged her for the Metropolitan for the season of 1905-1906, immediately following her California success, but the contract was not considered binding and for reasons never satisfactorily explained it was not carried out. She returned to Europe and made her London debut as Violetta in 'La Traviata' at Covent Garden, Nov. 2, 1907, creating another sensation. Hammerstein attempted to obtain her services for his first season at the Manhattan Opera House, 1906-1907, but only succeeded in engaging her for the next season.

Debut and Roles at the Manhattan

It was on the night of Jan. 15, 1908, that she made her New York debut at the Manhattan in 'La Traviata' and created a furore. At that time she was announced for fifteen performances



Luisa Tetrazzini at the Time She Made Her New York Debut in 'La Traviata' at the Manhattan Opera House



Arriving from Europe, about 1920
Left: With a Pupil, a Recent Photograph

with the Hammerstein company. Conried attempted to prevent her appearing at the rival house but was unsuccessful. She achieved another great success as Lucia, her second role. During her first season in New York she sang eight times in Donizetti's 'Lucia di Lammermoor'; five times in 'La Traviata'; three times in 'Rigoletto'; three times in 'Crispino e la Comare'; once in 'Dinorah'; and once in a mixed bill, in all, six performances more than the fifteen stipulated in her contract.

She remained a stellar member of the Manhattan company until it was disbanded at the close of the season of 1909-1910. During this period she appeared also in other cities in both opera and concert, and always with tremendous success.

In her second and third seasons at the Manhattan she sang, in addition to repetitions of some of the roles already mentioned, Marie in Donizetti's 'Daughter of the Regiment', the title role of Delibes's 'Lakmé', Rosina in Rossini's 'Barber of Seville', and Amina in Bellini's 'La Sonnambula'. Philine in Thomas's 'Mignon' was among the roles sung elsewhere. As a member of the Chicago-Philadelphia Company in the seasons of 1911-12 and 1912-13,

she was heard in 'Traviata', 'Rigoletto', 'The Barber of Seville', 'Lakmé' and 'Lucia'.

Roles at the Metropolitan

When the Manhattan Opera Company was discontinued, she became a member of the Metropolitan Opera for one season. Her debut at the Metropolitan was made on Dec. 27, 1911, as Lucia, with Constantino, Amato and Witherspoon. She reappeared in the same role on Jan. 1, 1912, with the same cast, except that Campanari replaced Amato. On Jan. 6, she sang Violetta with Smirnoff and Polese, and on Jan. 12, Gilda with Smirnoff, Gilly and de Segurola. A repetition of 'La Traviata' was given on Jan. 18, with Smirnoff and Amato, and of 'Rigoletto' on Jan. 27, with Renaud, Smirnoff and de Segurola. She sang Lucia again on Feb. 2, 1912, with Constantino, and on Feb. 6, reappeared in 'Rigoletto' with a remarkable cast which included Caruso, Renaud, Louise Homer and Rothier. It is said that more than 2,000 persons were turned away from this performance. The following year she was no longer a member of the company, the coloratura roles being sung by Frieda

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METROPOLITAN WINS CLEVELAND PLAUDITS

Opera Establishes Record in Ohio City—Favorite Stars Heard

CLEVELAND, OHIO, May 5.—The fifteenth annual Opera Festival by the Metropolitan Opera Association was a gala event artistically and highly successful financially. From April 8, through the 13th, more than 70,000 opera-minded enthusiasts attended eight performances given in Public Hall, establishing a record for attendance, over previous record-breaking seasons. The Northern Ohio Opera Association, sponsors of the festival, will add between \$12,000 and \$15,000 to the surplus of \$23,000 which has accumulated during past seasons. Thomas L. Sidlo, chairman of the association, presented Edward Johnson with a check for \$3,000 for the Metropolitan Opera Fund and announced that another check for \$3,000 would be sent to the Fund, as the collective gift from the opera lovers of northern Ohio.

Impressive Repertoire Given

'Aida' was presented Monday evening, with a cast including Rose Bampton, Bruna Castagna, Giovanni Martinelli, Ezio Pinza, Leonard Warren, Norman Cordon, Giordano Paltrinieri and Thelma Votipka. Ettore Panizza conducted.

Tuesday evening, 'Tannhäuser' was given with Alexander Kipnis, Lauritz Melchior, Herbert Janssen, John Carter, Arnold Gabor, Anthony Marlowe, John Gurney, Kirsten Flagstad, Kerstin Thorborg and Maxine Stellman. Erich Leinsdorf conducted.

Wednesday evening's opera was 'La Bohème' with Charles Kullman, George Cehanovsky, Louis d'Angelo, Licia Albanese, Giordano Paltrinieri, Giuseppe de Luca, Ezio Pinza, Annamarie Dickey, Arnold Gabor, and Gennaro Papi conducting.

Thursday evening, 'Carmen' was sung with Gladys Swarthout, Licia Albanese, Thelma Votipka, Helen Olheim, Armand Tokatyan, Ezio Pinza, George Cehanovsky, Alessio De Paolis, Norman Cordon and Wilfred Engelman. Wilfred Pelletier conducted. The boys appearing in the first act were from Patrick Henry Junior High School and were trained by Jean Campbell Clark.

Friday afternoon, 'Madama Butterfly' with Hilda Burke, Irra Petina, Maxine Stellman, Charles Kullman, John Brownlee, Alessio De Paolis, George Cehanovsky.

Norman Cordon and Wilfred Engelman. Gennaro Papi conducted.

Friday evening, 'Tristan und Isolde', with Lauritz Melchior, Kirsten Flagstad, Alexander Kipnis, Julius Huehn, Arnold Gabor, Kerstin Thorborg, Anthony Marlowe and John Gurney. Erich Leinsdorf conducted.

Saturday afternoon, 'La Traviata' brought Helen Jepson, Richard Crooks, John Brownlee, Thelma Votipka, Helen Olheim, Alessio De Paolis, Wilfred Engelman, George Cehanovsky and Louis d'Angelo, with Gennaro Papi as conductor.

Saturday evening's opera was 'La Gioconda' with Zinka Milanov, Bruna Castagna, Ezio Pinza, Gladys Swarthout, Giovanni Martinelli, Leonard Warren, Wilfred Engelman, Giordano Paltrinieri, Louis d'Angelo and Carlo Coscia. Ettore Panizza conducted.

WILMA HUNING

ATLANTA ATTENDS BRIEF OPERA SEASON

Metropolitan Forces Give 'La Bohème', 'Traviata' and Wagner's 'Tannhäuser'

ATLANTA, GA., April 25.—After an operatic lethargy of a decade, Atlanta, through the efforts of Mrs. Harold N. Cooleedge, president of the Atlanta Music Club, and Marvin McDonald, impresario of the local All Star Concert Series, enjoyed three days of opera given by the Metropolitan Opera Company, on April 22, 23 and 24.

Edward Johnson, general manager, brought Helen Jepson, Grace Moore, Lotte Lehmann, Kerstin Thorborg, Annamarie Dickey, Nino Martini, Richard Crooks, Ezio Pinza, John Brownlee, Lauritz Melchior, Julius Huehn, Giuseppe de Luca, Gennaro Papi and Erich Leinsdorf, the ballet, chorus, orchestra and a carload of scenery and electrical equipment for the operas 'La Traviata', 'La Bohème' and 'Tannhäuser'.

Auditorium Filled to Capacity

The seating capacity of the City Auditorium, the scene of the gala festivities, is some 5,500. The place was packed each of the three evenings. It was rather a disconcerting and bewildering sight for the old-time backers of opera in Atlanta, who declared in 1930 that the "South does not want opera". Verdi's 'La Traviata' was given on the opening night. The audience heartily

applauded Helen Jepson as Violetta, Richard Crooks as Alfredo and Giuseppe De Luca as Giorgio Germont. Lawrence Tibbett, who was originally announced for the cast, was unable to appear because of illness. Others in the cast were Thelma Votipka, Helen Olheim, Alessio De Paolis, Wilfred Engelman, George Cehanovsky and Louis D'Angelo, with Gennaro Papi as conductor.

'La Bohème', the second night offering, brought the traditional demonstration Atlanta always gives its favorite "stars". Grace Moore as Mimi, Nino Martini as Rodolfo, John Brownlee as Marcello, Ezio Pinza as Colline, George Cehanovsky as Schaunard and Annamarie Dickey as Musetta were at their very best. Others in the cast were Louis D'Angelo and Giordano Paltrinieri. Gennaro Papi conducted.

Wagner's 'Tannhäuser' closed the season brilliantly. The cast included Lotte Lehmann as Elisabeth, Kerstin Thorborg as Venus, Lauritz Melchior as Tannhäuser, Julius Huehn (instead of Lawrence Tibbett) as Wolfram, John Carter, Arnold Gabor, Anthony Marlowe, and Maxine Stellman. Erich Leinsdorf was the conductor. Soloists in the ballet were Ruthanna Boris, Monna Montes, Lillian Moore, Grant Mouradoff, George Chaffee. The audience outdid itself in applause, the artists responding to innumerable curtain calls.

HELEN KNOX SPAIN

SUMMER SERIES PLANNED BY SAN DIEGO SYMPHONY

Sokoloff to Conduct Fourteenth Season of 'Midsummer Night Symphonies' in Balboa Park

SAN DIEGO, CALIF., May 5.—The San Diego Symphony Association will open its fourteenth season of 'Midsummer Night Symphonies' in Ford Bowl, Balboa Park, with Dr. Nikolai Sokoloff, conductor of the Seattle Symphony, on the podium. There will be the usual series of ten concerts beginning on July 12, continuing on Tuesday and Friday evenings until Aug. 13 inclusive. Considered one of San Diego's leading attractions during the Summer months, the concerts are receiving widespread community interest and support.

This will be Dr. Sokoloff's second engagement with the San Diego Association. He will arrive in San Diego early in July for rehearsals.

Jacob's Pillow School Plans Dance Festival

A Berkshire Dance Festival will be given under the direction of the Jacob's Pillow School of the Dance at Lee, Mass., this Summer. Miriam Winslow and Foster Fitz-Simons will appear. La Meri, assisted by Guido Carreras, will give a performance on July 20, and also a series of lecture-demonstrations. Elizabeth Burchenal will be guest-teacher and artist from July 14 to July 17.

'Pinocchio' Ballet Completes Tour

'The Adventure of Pinocchio', a ballet-pantomime with an original score by M. Wood Hill, recently completed its fourth consecutive tour of the United States, with Edwin Strawbridge in the title role. It will be produced again next season. The latest published work by Mrs. Hill is a collection of songs from 'Calliope', or 'The Vocal Enchantress'.

DALLAS WELCOMES METROPOLITAN VISIT

Lakmé, 'Walküre', 'Faust' and 'La Traviata' Are Sung by Familiar Artists

DALLAS, May 5.—The recent visit of the Metropolitan Opera Company brought performances of four operas, on April 15, 16 and 17, to Fair Park Auditorium. Delibes's 'Lakmé' was the first in the series. The title role proved a happy vehicle for Lily Pons, who was greeted enthusiastically by a large audience. Ezio Pinza was both historically and vocally satisfying, and Armand Tokatyan, who had not been heard here previously, was well received. Wilfred Pelletier was the admirable conductor.

For the second performance the Wagnerian wing gave a notable performance of 'Die Walküre', conducted by Erich Leinsdorf. Lauritz Melchior sang Siegmund with telling effect. Norman Cordon was heard as Hunding, and Julius Huehn as Wotan. Lotte Lehmann made her first local appearance in the role of Sieglinde, and Marjorie Lawrence in Brünnhilde. Fricka was capably sung and acted by Kerstin Thorborg.

Jepson Sings Marguerite

Two well-known operas were given on April 17: 'Faust' at the Matinee and 'La Traviata' in the evening. On account of the illness of Grace Moore, scheduled to sing Marguerite, Helen Jepson sang the role. Richard Crooks sang the title part and Mr. Pinza, Mephistopheles. Leonard Warren replaced John Brownlee as Valentin. Wilfred Engelman, Helen Olheim and Thelma Votipka were heard in smaller parts. Mr. Pelletier conducted.

The last opera presented, 'La Traviata', was also a sellout, and extra chairs were used in the rear of the first floor. Gennaro Papi was the conductor. Jarmina Novotna replaced Helen Jepson as Violetta, and John Brownlee sang Germont Pére in substitution for Lawrence Tibbett, who was ill. Nino Martini was heard as Alfredo, and assisting parts were sung by Thelma Votipka, Helen Olheim, Alessio De Paolis, Wilfred Engelman, George Cehanovsky and Louis D'Angelo.

The Dallas Grand Opera Association, of which Arthur L. Kramer is president, was responsible for this second annual visit of the Metropolitan Opera Association to Dallas. Vice-presidents of the local organization are: W. J. Brown, W. L. Prehn, and E. P. Simmons; treasurer, Fred F. Florence; secretary, B. G. Habberton. The executive committee and board of directors are composed of outstanding business men of the city.

MABEL CRANFILL

Alpha Theta Holds MacDowell Benefit

The Alpha Theta Chapter of Sigma Alpha Iota presented a benefit for the MacDowell Colony on April 26. Helen Sniffin, soprano, of White Plains, sang two groups; Harold Vinal, secretary of the Poetry Association, read poems by Margaret Widdemer and some of his own works; and Maud Richardson, of the MacDowell Colony, showed moving pictures taken at the colony. Miss Widdemer, who had been announced to appear, was prevented by illness, and Mr. Copland was unable to arrive from Hollywood.



NOW HE IS AN ADMIRAL IN THE SKY NAV-EE

Emulating the Rapid Rise of Sir Joseph Porter in 'Pineapple'. Lawrence Tibbett Receives an Admiral Certificate at the New York Municipal Airport, La Guardia Field, from Doris Mast, Stewardess, Stating in Part: "Know Ye That This Famous Baritone Is an Admiral in the Flagship Fleet of the American Airlines"

With the Met

On Wheels

Station Stop: ATLANTA

(See also page 19)



Johnson and Dickey



Ziegler, Pelletier and Carter



Pinza, Mrs. Harold Cooledge (Center), President of the Atlanta Music Club, and Thorborg



Jepson and John Hoffman of Atlanta



The Richard Crookses



The Gurneys and The Kullmans



Photos by Wide World
The Brownlees

ITALY OBSERVES FIFTIETH ANNIVERSARY OF 'CAVALLERIA'

Pietro Mascagni Conducts Work at Teatro Reale in Rome—Government Bestows Gold Medal Upon Seventy-Six-Year-Old Composer

By GUIDO M. GATTI

MILAN, April 12.

SOME events of unusual saliency have served to draw public attention to the operatic seasons regularly unfolding in the principal lyric theaters of Italy. One of the most outstanding—lacking any novelties of conspicuous merit—was the celebration in Rome of the fiftieth anniversary of Mascagni's *'Cavalleria Rusticana'*. Nor is the event to be limited to Rome. After the official ceremony almost all the other opera houses announced plans to repeat the celebration with more or less the same solemnity and glitter.

There is no point wasting words about the wide-spread popularity of Mascagni's opera. It was produced for the first time at the Teatro Costanzi in Rome on the evening of May 17, 1890, under the direction of Leopoldo Mugnone, with the soprano Gemma Bellincioni, the tenor Roberto Stagno, and the baritone Mario Ancona as chief singers. Fifty years later—short a month or two—the same opera attracted to the same theatre (since become the Teatro Reale dell' Opera) a huge attendance, no longer assembling to judge the work of a young and still unknown master, then directing a small country band, but to commemorate the vitality of that work and render homage to its composer, who bears sturdily the weight of his seventy-six years.

Bellincioni Present to Hear Work

Of the original cast only Gemma Bellincioni was present in the audience, joining the others in applauding the woman now appearing in Santuzza's garments, Lina Bruna Rasa, and her associates Galliano Masini as Turiddu, and Gino Becchi as Alfio. The evening passed in an atmosphere of keenest enthusiasm. Mascagni, who conducted both *'Cavalleria'* and his *'Zanetto'*, the singers in the latter being Gianna Pedezzini and Jolanda Magnoni, was repeatedly called to the stage. Endless compliments were heaped upon him, by the authorities, and by friends and admirers. The Minister of Popular Cul-



Pietro Mascagni Today and in 1890 When *'Cavalleria Rusticana'* Was New

ture presented him with a commemorative gold medal, assuring him of the heartfelt esteem of the Government and its interest in his dual activity as composer and conductor.

A few evenings later, at the same theater, we heard a performance of Rimsky-Korsakoff's *'Coq d'Or'* and Ravel's *'L'Heure Espagnole'*. However undeservedly, the response was tepid. Of course, no one can deny that an opera like *'L'Heure Espagnole'* loses considerably in a theater of vast proportions. Many of its subtleties—and these are the work's greatest charm—evaporate and a large part of the delicious details, vocal and orchestral both, elude an audience listening at a distance of several meters and unable to concentrate its vision within a frame ill-proportioned to the measurements of the picture. Tullio Serafin directed both operas with conviction, as he had a few weeks before the *'Sakuntala'* of Alfano, which was accorded the same cordial reception by the Roman public as it had received from the Bolognese public on the occasion of its world premiere twenty years before.

Revised Mozart Work Given at Scala

Chancing to be in Milan, we took in the Teatro della Scala, and heard a performance of *'Prince Igor'*, which had not been staged there for twenty-five years. But what deserved special comment was a production that stands out sharply from the usual run of Scala offerings, that of Mozart's *'L'Oca del Cairo'* (bracketed with that abiding work of genius, Monteverdi's *'Combattimento di Clorinda and Tancredi'*, which has often been heard both in and outside Italy).

'L'Oca del Cairo', together with *'Lo Sposo deluso'*, was begun in 1783 and abandoned midway, nobody knows exactly why. Mozart wrote only six

Serafin Offers Performances of *'L'Heure Espagnole'*, *'Coq d'Or'*, and Alfano's *'Sakuntala'*—Milan's Scala Produces Novelties of Interest

was staged at La Scala in the same edition as that used at the Teatro Reale two years ago, an edition not lacking in curious features. To begin with, the public had before it a prologue, conceived by the stage director Enrique Susini, placed in the court of Charlemagne, intended by its contriver to impart greater clarity to the subsequent action. Tullio Serafin, for his part, furnished the music for this scene, utilizing other pieces by Weber, besides interpolating the *'Invitation to the Dance'* (in Weingartner's orchestration) in the third act and supplying a musical base for the *'parlato'* which occasionally interrupts the musical continuity of the original work. Certainly, a conscious aim prompted the adoption of these "modernizations". However, the results were not all convincing, and one or two, like the addition of the Prologue, distinctly prejudicial and to be condemned without hesitation.

San Carlo Produces Novelties

At the San Carlo in Naples, after a successful revival of Alfano's *'Resurrezione'*, there was produced the work of a brilliant writer and journalist who is also a musician—the *'Medusa'* of Bruno Barilli, written twenty-five years ago when the composer was twenty-four. The libretto is highly d'Annunzian in substance and form. Subsequently, Barilli has given us another opera, the one-act *'Emirali'*, performed in Rome in 1924. But the best and most successful part of his career has been devoted to literature.

Another instance of the musician-writer is Massimo Bontempelli, member of the Academy, an original and prolific writer of novels, short stories, and essays, as well as lecturer. Bontempelli recently published a *'Suite popolare'* for piano, then, having transcribed it for small orchestra, he had it performed at the Teatro Adriano in Rome by the orchestra of the Academy of St. Cecilia under the direction of Nino Sanzogno. The melodic inspiration of these simple pages is pleasant without being profound, and the absence of any harmonic and contrapuntal tricks lends them a fresh and youthful flavor. Hence, the public received the Suite with instant cordiality.

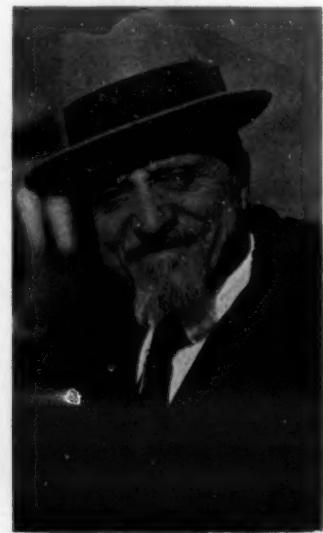
A third member of the species has his roots further back and is probably already known to American readers. His name is Pietro Canonica, the Turinese sculptor (born in 1869). Canonica had

(Continued on page 37)



Gemma Bellincioni, the Original Santuzza

Leopoldo Mugnone, Conductor of the World Premiere of *'Cavalleria'*, as He Appeared Then and (Right) a Photograph Taken at the Time He Visited America Some Years Ago. The Original Cast under His Leadership Included Bellincioni, Stagno and Ancona. The Premiere Took Place in Rome on May 17, 1890



Wide World

MEPHISTO'S MUSINGS

Dear Musical America:

Our devoted Savoyards seem to have forgotten—or is there a conspiracy of silence about it?—that Frederick, the Pirate 'Prentice, comes of age this year. Who does not remember his terrible disclosure to Mabel: "I've just discovered that I was born in leap year and that birthday (his 21st) will not be reached by me till 1940!"

As a matter of fact, I doubt if Frederick was strictly accurate, because he was first heard from in 1879, at a copyright performance at Paignton, England, on Dec. 30, 1879, and on Dec. 31, at the Fifth Avenue Theatre, New York.

But, as London's *Musical Times* remarks on the subject, "When the opera was produced in 1880, the year 1940 must have seemed a long way off!"

Incidentally, we might call attention to another character in 'The Pirates of Penzance', Major-General Stanley, who, "in matters vegetable, animal and mineral" was "the pattern of a model major-general". Is his kind vanished entirely from the British Isles? Or would he do well in a Blitzkrieg, if he were still extant? One wonders.

The poise of some musicians' children!

This comment is called forth by the story recently told about Jascha Heifetz's daughter, Josepha, age eight. Mr. Heifetz and his wife were entertaining Mr. and Mrs. Louis Kaufman in their home in California, and young Josepha, finding herself alone with Mrs. Kaufman, began to make conversation.

"You are married to a violinist?" she inquired.

"Yes", responded Mrs. Kaufman.

"My mother is also married to a violinist", offered Josepha, politely.

And the candor of some conductor-pianists!

The following is a direct quote from Reginald Stewart, who guides the artistic destinies of the Toronto Promenade Symphony Orchestra, and when not thus occupied gives keyboard recitals, one of which was a recent event in New York's Town Hall. The quote:

"During my recent tour in the United States I played the Ravel 'Jeux d'eau'. At one concert I took the occasion to mention to the audience that this was music quite different from anything I had played before—music in which the composer described the voices of nature—the fountains playing in a garden and the leaves rustling in the trees—impressionistic, atmospheric

music. After I had finished playing, a woman came up to me and said: 'Oh, Mr. Stewart, I enjoyed your playing so much! You know, it was so atmospheric that some of the notes smelled!'"

* * *

One of my imps had an amusing story from a prominent singing teacher, the other day. It appears that another teacher, many years ago, who was writing one of the ten million books issued every year on "How to Sing" (all the authentic Bel Canto method!) met Caruso in the street. He told the singer that he was writing the book and asked for the secret of the tenor's superb breath control. Caruso looked dismayed, and then thoughtful for a moment. Finally he said, "Ouell, I tell you. Up to de effa, I yust seeng. Efter dat, I poosh!" And "poosh" he did, believe me, but not in the manner of the singer who doesn't know which is his diaphragm and which his Adam's apple.

* * *

Make this No. 36,482,956.10 in your file of annoying misprints. Mr. Vincent de Sola calls my attention to the circumstance that in his letter about Carreño and the Venezuelan national anthem his reference to the Bolívar Centennial came out as Bolivia, Centennial. The point Mr. de Sola wanted to make was that, although Carreño was asked to write some music for that Centennial, it was José Landaeta, not she, who composed the Venezuelan national hymn. Bolivia, of course, was named after Bolívar, but, as it is only about 2200 miles as the crow flies from Caracas to La Paz, to bring in Bolivia when Mr. de Sola was talking about Venezuela was to do slightly more than misplace an *a* and substitute an *i* for an *r*. Anyhow, Centennial was spelled with a sufficient number of *ns*.

* * *

And since I am dealing with letters and corrections, I think you may be interested in a communication from Harriet F. Hale pointing out that it was 27 years ago, not 16, as stated in your estimable publication (and others that made use of the same news release) that Damrosch's 'Cyrano de Bergerac' had its premiere at the Metropolitan. That premiere was on Feb. 27, 1913. Miss Hale has a particular reason to remember the opera and the year as she attended the second repetition of 'Cyrano'.

She writes: "I cannot tell you how good the performance was, as it was my first opera, but the thrill has not faded from my memory."

Also in error was the statement in the article that the work had "five performances, including one in Atlanta". There were five performances at the Metropolitan, and one in Atlanta, which brings the total to six. The Metropolitan dates, aside from that of the premiere (Feb. 27), were March 24, March 29, April 4 and April 16.

I print this record with particular pride, since I understand that the good Dr. Damrosch himself was unable to supply the dates owing to the loss of some of his papers in a fire. And while I am about it, I think it should be pointed out that 'Cyrano', as it will be heard in concert form in the Philharmonic-Symphony's next season, has been so generously rewritten as, on the authority of the composer, to be virtually a new opera. The text remains, of course, that of the late William J. Henderson, based on Edmond Rostand's play, and it is to be assumed that, whatever other condensations have been made, nothing has been done to shorten Cyrano's nose.

* * *

A super-constant reader sends me a clipping from your New Music page, on which I find scrawled a couple of saucy

questions. The clipping is a review of three song arrangements and bears the heading:

MORE COLORATURA VEHICLES MADE BY ESTELLE LIEBLING

The questions are: (a) What is a coloratura vehicle? (b) Where are they made?

Here are the answers: (a) A coloratura vehicle is, of course, a historic type

"Then he gave to modern music a kind of rhythm which seems to incorporate the elemental powers of nature—a rhythm creating form. He gave to modern music a flourishing melody, which grew up from assimilated elements of folklore to a quite individual richness and originality. He gave examples of formal perfection, growing organically from the material.

"And finally, he gave to modern music a ripe polyphony that has very little to do

SCHERZANDO SKETCHES No. 82

By George Hager



"Why in blazes don't ya look where you're goin'?"

of one-horse shay, some of the best known makes being the Rossini, the Bellini, the Arditti, the Earlivardi and the Belcanto-Concone-Vocalise. (b) It is, or was, made wherever it was necessary to substitute opera for the circus or where the weather was too damp for real fireworks out of doors.

Further information: Coloratura vehicles formerly came in all sizes, but those used, for the most part, have been out-sizes. There are some modern streamlined ones that run on staccati instead of gasoline and require no steering gear above the staff. Though it used to be thought that a coloratura vehicle without a trill was merely a somewhat grandiose variety of pushcart, modern vocal engineering has proved that for all practical purposes, a buzz, a gurgle or a cackle will do, and most of our studio garages carry one or the other of these among their spare parts.

* * *

And what do you think of Bartók's music?"

Over and over, for weeks and weeks, I have been asked that devastating question, and I have had to use all my ingenuity to turn the conversation to Beethoven, Brahms, Victor Herbert or Alec Templeton.

But now, the answer that I have been waiting for, has come to me, like a bolt from the blue. I thought of it while I was reading last Sunday's New York *Times* and I can scarcely put it better than Otto Gombosi has put it in his article there. So this is what I will say the next time I am seized by the lapel and asked about Bartók.

"What has Bartók given to modern music? First, a richness of new harmonic possibilities. The influence of Debussy did not lead him into coloristic effects, but to an ingenious and daring extension of tonality to the utmost limits.

with 'neo-classicism' and which is formed with an iron consistency that reaches possibilities. Works like the last string quartets, the Music for Strings, the Concerto for two pianos and percussion are lasting values in modern music, both as regards formal perfection and expressive power.

"Stylistic catchwords can hardly grasp this richness. In its deepest fundamentals, Bartók's music is of an elemental strength; it is chthonic and orgiastic in its severity and its visionary poetry. Rhythm of extreme potency is one of its most characteristic features.

"This rhythm gives his music that Dionysian strain that produces its elemental effect, besides also giving it the strong backbone of the vision of sound. This is the reason for the pantomimic aptitude of this music, which found its strongest expression in Bartók's few stage works.

"It is difficult to foretell the way of human meteors. Bartók, who is now 59, will certainly write many surprising works. The surprise will certainly not consist of capricious breaks in the stylistic line, but of the still increasing expansion of his horizon and of the growing lapidarity of his means of expression."

"Well said! And believe me I shall make the most of 'chthonic', 'orgiastic', 'Dionysian' and 'lapidarity'—strange how the good Mr. Gombosi should take those words right out of my mouth!"

* * *

This one, I suppose, should be referred to your educational department. Says the New York *Sun* of the Philharmonic-Symphony's closing concert: "It heaped sororities in a way to gratify the Barbirollistas and to affirm the perennial pre-eminence of the (almost) centenarian ensemble". But where were the house mothers? asks your

Repherto

ORCHESTRAS:

Philharmonic and Other Orchestras End Seasons

THE New York Philharmonic-Symphony and its conductor, John Barbirolli, completed the regular season, with Rudolf Serkin as piano soloist. At an earlier concert Mr. Serkin was also soloist, and Anis Fuleihan's Symphonie Concertante for string quartet and orchestra had its first hearing, with the Philharmonic-Symphony Quartet participating. John Corigliano was violin soloist at a concert which included the first performance of Arcady Dubensky's orchestral arrangement of Paganini's 'La Campanella'. Arturo Toscanini concluded his broadcast series with the NBC Symphony at Radio City. Emanuel Feuermann was 'cello soloist with the National Orchestral Association under Leon Barzin. Paul Lemay conducted the New York City Symphony in the WPA Series. Rudolph Ganz conducted the last Young People's Concert of the Philharmonic-Symphony and the Orchestrone Classique appeared under Frederique Petrides.

Toscanini Continues NBC Symphony Series

NBC Symphony, Arturo Toscanini, conductor. Radio City. Studio 8-H. April 20, evening:

Introduction and Allegro for strings.....Elgar
Symphony in C ('Jupiter').....Mozart
Scherzo CapricciosoDvorak
'Pictures at an Exhibition'.....Mussorgsky-Ravel

There was nothing particularly exciting about Mr. Toscanini's program at this concert, but there certainly was excitement in the way he conducted. Elgar's Introduction and Allegro for string quartet and orchestra wears remarkably well in spite of its length and occasional banality. Strangely enough, Mr. Toscanini kept it on rather a small scale, tonally speaking, though the climaxes were stirringly intense. Mozart's 'Jupiter' Symphony was a miracle of clarity and exquisite proportion as it emerged under his hands. It has been a fashion among certain conductors to make this symphony live up to its nick-name by enlarging its scale of sonorities and over-dramatizing it. Mr. Toscanini reduced his orchestra, conducted with true Mozartean good taste and balance, and yet the work has never sounded more Olympian. What a relief to listen to a composer who does not need five-score players and a deafening battery of percussion to express his soul! The marvelous integration and finish in the last movement filled one with profound satisfaction that such perfect order exists somewhere at least, if only in tones.

A few seasons ago, Mr. Toscanini brushed the dust off Saint-Saëns's 'Danse Macabre' and made chills run up and down the backs of hardened concert-goers who had renounced that work forever. He performed the same service for a far more obscure composition on this occasion—Dvorak's Scherzo Capriccioso, which is a jolly and extremely harmless work with some lovely episodes in it. But the tour de force of the evening was the orchestra's playing of Ravel's masterly orchestration of the Mussorgsky 'Pictures at an Exhibition'. In the final pages depicting the Great Gate of Kieff the tremendous sonority which he built up positively flattened the ears against the sides of one's head, yet it never degenerated into noise. Orchestra and conductor shared the ovation which followed.

S.

Feuermann is Soloist with National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Emanuel Feuermann, 'cellist, assisting artist. Carnegie Hall, April 22, evening:

Overture to 'Don Giovanni'.....Mozart
Overture for 'Cello and Orchestra, Op. 20
D'Albert
'Triana' from the 'Iberia' Suite. Albeniz-Arboz
Symphony No. 2 in D Major, Op. 73. Brahms



Emanuel Feuermann



Anis Fuleihan



Arcady Dubensky



John Corigliano

Eugen D'Albert's 'Cello Concerto, Op. 20, is a work which should be heard much oftener on our orchestral programs, especially played with the energy and fervor which animated Mr. Feuermann's performance of it. The ingenious scoring of the work, its broad and singing themes, which are full of youthfulness and sincere feeling, if not very distinguished in melodic quality, and above all its vitality make it distinctly viable. What if the composer does imitate, what if his music is unashamedly late-romantic in style? He has a great deal to say, musically speaking, and from the beginning to the end his Concerto never flags or becomes experimental merely for lack of ideas. Mr. Feuermann transcended the formidable difficulties of the work, which puts the chief burden throughout upon the soloist, with that quiet ease which has become a familiar trait of his. His playing was rarely eloquent, and Mr. Barzin and the orchestra provided excellent support.

The orchestra was at its best in the Concerto, for Mr. Feuermann's presence seemed to give an added edge and decisiveness to its playing. But though the other performances may not have had as much finish they were thoroughly enjoyable and alive. The 'Triana' is scored with delightful ingenuity, and the young musicians played it well, apart from a tendency to let the rhythm sag. In the Brahms Symphony Mr. Barzin turned over the orchestra to his assistant, John Barnett, after the first movement, since he was troubled by a painful arm. The audience was of good size and cordial throughout the evening.

S.

Philharmonic Has a World Premiere and Serkin as Soloist

New York Philharmonic-Symphony, John Barbirolli conductor. Assisting artists: Rudolf Serkin, pianist; The Philharmonic-Symphony String Quartet: Mischa Piatro, Imre Pogany, Zoltan Kurthy and Joseph Schuster. Carnegie Hall, April 25, evening:

Overture to 'The Barber of Seville'....Rossini
Symphonie Concertante for String Quartet and Orchestra.....Fuleihan
Concerto No. 5 in E Flat, Op. 73 ('Emperor') for Piano and Orchestra.. Beethoven

Notwithstanding the inclusion of a world premiere of a work of major proportions in the program, the outstanding feature of this concert was a memorable performance of Beethoven's 'Emperor' Concerto given by Mr. Serkin with the inspiringly sympathetic co-operation of Mr. Barbirolli and the orchestra. It was a reading of the familiar work planned along spacious lines, replete with beautifully graded crescendos, diminuendos and other expressional nuances, and imbued with a lofty spirit that lifted it far above the pianist's previous performances of it here. It was, in short, one of the finest performances with orchestra that Mr. Serkin has given since his very first performances in New York, noteworthy, as it was, for profound feeling for the inner significance of the music quite as much as for the brilliance and unflagging verve with which that was communicated.

In his new 'Symphonie Concertante' for string quartet and orchestra, Anis Fuleihan, according to his own explanatory notes, has treated the quartet as a closely

knit unit within the orchestral framework "in an attempt to preserve for the quartet itself its characteristic 'chamber music' quality"; the result of this starting point was that the string quartet concept dominated the entire orchestration.

There was no lack of pleasing thematic material but there was a lack of clarity in the overcrowded first movement especially. The stirring proclamation of the brasses at the beginning of the closing Allegro had a stimulating effect after the extended mellifluous Andante of hymn-like tunes, which, however, in the last analysis, proved to be the most rewarding of the three movements. The playing of the four first-deck men constituting the concertante group was a special feature of distinction in the performance. At the close the composer was called to the stage to receive the audience's plaudits.

A spirited and sparkling performance of the Rossini overture provided an auspicious start for the evening's proceedings.

C.

Corigliano is Soloist with Philharmonic-Symphony

New York Philharmonic-Symphony, John Barbirolli, conductor; John Corigliano, violinist, assisting artist. Carnegie Hall, April 27, evening:

Overture to 'Semiramide'.....Rossini
'Symphonie Espagnole'Lalo
'La Campanella'Paganini-Dubensky
Symphony No. 4 in E Minor.....Brahms

Mr. Corigliano, who is assistant concertmaster of the Philharmonic-Symphony, took the honors at this Saturday evening concert with an eloquent performance of Lalo's 'Symphonie Espagnole'. There is nothing startling about this music; it has been played hundreds of times; its virtues are merely those of beautiful melody, ingenious orchestration and good taste. But strangely enough, it has a way of reappearing continually on programs and it never fails to win audiences. This is popular music in the best sense, for it is popular only because of its fine qualities. Mr. Corigliano played the work with a rich tonal palette, with sensitivity, and apart from a few rhythmically erratic passages, with virtuosic finish. He was recalled many times.

Mr. Barbirolli opened the evening with Rossini's tawdry 'Semiramide' Overture, which is about as fresh and youthful as a wrinkled old face thick with rouge and powder, despite its noisiness and bravura. The arrangement of Paganini's 'Campanella' by Mr. Dubensky, who is a member of the second violin section of the orchestra, has not preserved the essentially solo character of the work, though it has many effective touches of orchestration. It had its first performance on this occasion and was cordially received. A full-blooded though rough and hurried performance of Brahms's Fourth Symphony won an instantaneous response from the audience and Mr. Barbirolli shared its plaudits with his men.

S.

Toscanini Offers Sibelius's Fourth

NBC Symphony, Arturo Toscanini, conductor; Studio 8-H, Radio City, April 27, evening:

Suite for Strings, 'In Holberg's Time'....Grieg
Symphony No. 4 in A Minor, Op. 63. Sibelius
'Les Eolides'.....Franck
'La Valse'.....Ravel

For the semi-final concert of his regular series with the NBC Symphony, Mr. Toscanini constructed an admirable program, grouping the two works by Scandinavians at the first half of his concert, and the two (one by a Frenchman, the other a Belgian), at the last.

The performance of the Grieg Suite, which amounted to a revival, was sensitive, lucid and justly proportioned; the Ravel 'Waltz' was, as almost always, a *tour de force*, and the ripe orchestration and charm of its themes made Franck's story of the daughters of Aeolus memorable. But the Sibelius Symphony overshadowed the remainder of the program.

The Fourth is glacially objective; the hearer searches in vain for sentiment, for the composer has imposed an implacable will upon his emotions. It is a symphony that goes straight to the heart of the crystal of nature. It is sombre, but not always so; there are passages in it that sparkle and gleam, but the light they reflect is like that from ice, as cold and as pure. There is no more emotion in the Fourth Symphony than may be found in an Arctic snowscape, but it is as brilliant at times, as clean and as elemental. From opening to quiet close, under Mr. Toscanini's direction, the work assumed its gigantic proportions with the inexorable quality of some huge peak in the traveler's view, growing upon the horizon of his consciousness until the beholder becomes dwarfed by the presence of its majesty.

W.

The Penultimate Sunday

New York Philharmonic-Symphony, John Barbirolli, conductor. Carnegie Hall, April 28, afternoon:

Overture to 'Le Nozze di Figaro'....Mozart
Symphony No. 4 in E Minor.....Brahms
'La Campanella'Paganini-Dubensky
Fantasy-Overture, 'Romeo and Juliet'
Tchaikovsky

The Brahms Symphony and the Dubensky transcription of the Paganini work were repeated from the concert of the evening before. The two overtures were well played and rounded out a program that gave obvious pleasure to the next to last Sunday afternoon audience of the orchestra's season.

O.

A Thursday Night Adieu

New York Philharmonic-Symphony, John Barbirolli, conductor, Carnegie Hall, May 2, evening:

Concerto Grosso for Strings, No. 7, in B FlatHandel
Symphony No. 2 ('Italian').....Mendelssohn
Symphony No. 2.....Sibelius

The final Thursday evening concert of the season found the Philharmonic players rousing responsive to Mr. Barbirolli's leadership, as if coming events—chiefly the annual stag party at which the conductor was to be the guest of his men after the concert—had cast a ray of cheerfulness and fellowship forward into Carnegie Hall. The Handel Concerto was played with much zest and the hornpipe took on a particular jollity. There was only sunlight in the Mendelssohn symphony and, although the performance of the Sibelius work did not lack in dramatic emphasis, the effect had much of the exhilaration throughout and little of the tragedy inherent in the slow movement.

O.

Philharmonic-Symphony Young People's Series Closes

The presence of Mayor La Guardia and the presentation of medals and honorable mention ribbons to young members of the audience who have submitted the best notebooks this year gave a festive air to the sixth and last Philharmonic-Symphony Young People's Concert of the season in Carnegie Hall on the morning of May 4, with Rudolph Ganz conducting. At the intermission the Mayor left his box and assisted in the presentation of the awards. Collaborating in the ceremony were Mrs. Ernest Schelling, widow of the former conductor of the Young People's Concerts; Marshall Field, president of the board of directors of the Philharmonic-Symphony

(Continued on page 26)

JOHN ALAN HAUGHTON

Teacher of Singing

TEACHER OF **DOROTHY MAYNOR** SINCE JULY 1938

Since her New York debut in Town Hall last November, Miss Maynor, in addition to having given many recitals, has appeared as soloist with the following major orchestras:

BOSTON SYMPHONY

Dr. Serge Koussevitzky, Conductor

NEW YORK PHILHARMONIC-SYMPHONY

John Barbirolli, Conductor

CHICAGO SYMPHONY

Frederick Stock, Conductor

PHILADELPHIA ORCHESTRA

Eugene Ormandy, Conductor

(in Philadelphia, Pittsburgh, Ann Arbor Festival)

Winner of the 1939 Town Hall award for the best debut recital, this talented artist has been accorded the honor of being re-engaged as one of the soloists with the Boston Symphony Orchestra, under Dr. Koussevitzky, at the Berkshire Festival in August, 1940.

Following her Chicago appearance (April, 1940), Eugene Stinson in the Daily News, wrote of Miss Maynor:

"The greatest significance of Miss Maynor's singing lies in its standard of vocalism. Few singers in Chicago since Galli-Curci have displayed so orthodox or so completely realized a system of voice production and none has made a truly brilliant mastery of it so basic an element of their artistry and of their style. It is foolish to prophesy of an artist, especially a singer, after a single hearing. There can be no doubt, however, that Miss Maynor's singing is a connecting link with the golden days of singing whose echo even, has virtually disappeared from present-day music."

And of her New York Town Hall recital (February, 1940), Howard Taubman in the Times said:

"She sang with intense concentration but with an inner relaxation. As a result, the voice was pure and liquid, almost disembodied. Her high fortés, which tended three months ago to be tight and slightly hard, were effortless and full-blooded."

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Berlin Opera Gives Egk Dance-Drama

Composer's 'Joan von Zarissa' Is First Premiere of Season—Tietjen Superintends Staging of Work—Opera by Glinka Is Performed

By GERALDINE DE COURCY

BERLIN, May 1. THE State Opera's choice for the first and probably only première of this tempestuous season fell to Werner Egk's new ballet, or "dance drama", 'Joan von Zarissa', which contained a number of inventive ideas, more in the field of ballet and stagecraft, perhaps, than in that of music. It was undoubtedly to this circumstance that it owed the championship of Heinz Tietjen, who not only insured its local career by a State commission but personally superintended its presentation.

For the background of his "drama" Egk chose the culminating episodes in the mercurial career of a legendary Don Juan reaping his wild oats in Burgundian fields in the Middle Ages. He supplemented the musical exposition with a Speaker, a double a cappella chorus chanting the interludes behind the scenes in intricate polyphony, and a moralizing epilogue tacked on to the end like a bit of spurious Mozart. These innovations added nothing to the picture and only managed to interrupt the flow of the drama and the music while bringing an already involved procedure to the brink of complete incomprehensibility.

That there were many attractive details in the handling of the orchestra and the individual instruments and that the music as a whole was adaptable to the purposes for which it was designed cannot be denied. But the real touch of mastery was contributed by the stage manager who through the visual garnish of clever mounting, fascinating lighting effects and colorful settings gave vividness to the score.

Reger Ballet Also Given

The work was preceded by a charming performance of Reger's Ballet Suite, and a brief dance pantomime representing peasant dances of a grotesque order, to some new and insignificant music by Friedel Heddeshausen, a composer of film music. The Reger Ballet captured the lion's share of the applause.

The performance of Glinka's 'A Life for the Tsar' which completed the Russian wing of the repertoire had the distinction of being the first production of this work in Germany, and marking the eighty-third anniversary of the composer's death in Berlin. The scenery and costumes in typical Russian gorgeness were designed by Wladimir Novikoff. Cebotari, Roswaenge and Prohaska sang the tuneful melodies to the maximum pleasure of the audience.

The new Tiefland revival had three of the best singers on the roster, but joy was short-lived for never was an opera so egregiously miscast. The 'Electra' revival under the dynamic command of Herbert von Karajan was the signal for a public excitement that surpassed anything that has happened in the State Opera by way of enthusiasm for a good long time.

Marguerite Klose's Klytämnestra and the Electra of Gertrude Rünger justified the ovation that they received. Barbara Kemp von Schillings, a noted Electra in her day, had charge of the staging, which had artistic distinction. Emil



A Scene from the Berlin State Opera Production of Glinka's 'Life for the Tsar'. (From the Left) Maria Cebotari as Antonida, Helge Roswaenge as Bogdan Sobinin, and Beate Asserson as Wanja

Preetorius's new designs held closely to tradition.

The German opera has been lying low most of the Winter, but after the dawn of the new year, it struck out with an enchanting performance of 'L'Elisir d'Amore' with Irma Beilke and Walter Ludwig doing the honors. The 'Gianni Schicchi' that closed the double bill, however, seemed noisy and heavy footed.

After a series of revivals of old standbys, the Volksopera brought out

'Ring der Mutter' by Manoles Kalomiris, director of the National Conservatory in Athens. The work is based on an old Greek legend, which enabled the composer to use a good deal of folk music. With this exception, he kept in the channels of the Italian and German schools. The composer was present, and furnished authentic Greek peasant costumes which added greatly to the picturesque note. Erich Orthmann gave a very fine performance with his efficient group of young singers.

MONTREAL FESTIVAL TO INCLUDE 'PELLEAS'

Lists Soloists and Programs for Four Concerts to Be Directed by Pelletier

MONTREAL, May 5.—The fifth season of Montreal Festivals, Wilfred Peltier, conductor of the Metropolitan Opera, director, and Mme. Athanase David, president, will include in its series of four concerts, a performance of Debussy's opera 'Pelléas et Méliande'. The events will take place in the gardens of Ravenscrag, estate of Sir Hugh Montagu Allan, on June 10, 12, 14 and 15.

At the first concert the 'Passion According to St. Matthew' by Bach, will be sung by Rose Bampton, soprano; Lydia Summers, contralto; Arthur Carron, tenor; Mack Harrell, baritone; Norman Cordon, bass; William Morton, narrator; and the Cathedral Singers under Phillips Motley; Les Disciples de Massenet, Charles Goulet, director; and the Choir of St. Andrew and St. Paul, Frederick Newnham, director.

The second event will be devoted to Beethoven's Missa Solemnis with Miss Bampton, Miss Summers, Mr. Carron and Mr. Harrell as soloists aided by the Montreal Elgar Choir under B. E. Chadwick.

Singers for Opera Listed

The roles in the Debussy opera will be taken by Marcelle Denya as Méliande; Raoul Jobin as Pelléas; Mack Harrell as Golaud; Léon Rothier as

Arkel; Miss Summers as Geneviève and Norman Cordon, as the Doctor.

The Ninth Symphony of Beethoven, sung in English, will conclude the series with Miss Bampton, Miss Summers, Mr. Jobin and Mr. Harrell as soloists. The orchestra throughout the series will be that of Les Concerts Symphonique.

Martha Allan and Marguerite Shaughnessy are vice-presidents of the Montreal Festivals; Marie Ouimet is honorary secretary; Martha D. Letondal, honorary treasurer. A citizens' committee has been active in fostering the Montreal Festivals throughout their existence.

Karl Straube Resigns from Leipzig Position

LEIPZIG, April 25.—Karl Straube, director of the choir of the Thomaskirche, has resigned and Günther Ramin, his pupil and the organist of the church, has succeeded him. Straube became Kantor of the Thomaskirche in 1918, following Gustav Schreck. Under his leadership the boys' choir, known as the Thomaner, has become famous. He also founded the Institute of Church Music. Straube has long been recognized as one of the greatest organists whom Germany has produced and he has been a leader in church music for many years. G. DEC.

Paul Nettl Lectures for Musicologists

Paul Nettl, musicologist and author of several works, lectured for the American Musicological Society at the MacDowell Club on April 16, 18 and 30 on 'The Czechs in the History of Music in the Eighteenth Century'.

New Southern Symphony Welcomed at Sixth Annual Music Festival at Columbia, S. C.

Orchestra Makes Festival Debut Under Baton of Schwieger—Pons Recital and Performance of 'Aida' Excerpts Attract—E. F. Farr Succeeds Perry as President

By HARRY CAUTHEN

COLUMBIA, S. C., May 1.

THE sixth annual Columbia Music Festival was held on April 5 and 6, and was distinguished by the first appearance, as the festival orchestra, of the new Southern Symphony, of which Columbia is the home city, and which is an outgrowth of the festival.

The festival thus served as the occasion for the climax of this first season of the orchestra. Heretofore, the National Symphony, of Washington, had played at Columbia festivals.

This year's festival was opened on the night of April 5 with a recital by Lily Pons, which attracted an audience of 4,000 persons. Seats for 400 were provided on the stage of the Township auditorium. Miss Pons's expert demonstration of the coloratura art won the acclamation of the big audience.

Ericourt and Munz Play

On the afternoon of April 6, the second concert of the festival was given. For the orchestra, under Hans Schwieger, youthful former conductor at the Berlin State Opera, it was its debut as the festival ensemble, and a notable occasion for this festival. Mr. Schwieger and his men were applauded at length and lustily after performances of Weber's 'Euryanthe' Overture, the Prelude and 'Liebestod' from 'Tristan und Isolde' and Dvorak's 'New World' Symphony. The orchestra also collaborated with the duo-pianists, Ericourt and Munz, in the Bach Two-Piano Concerto. The state college chorus, of 300 voices from a dozen colleges in the state, was heard in two works with orchestra.

The festival's closing concert, on the night of April 6, consisted of the Brahms Second Symphony and a concert version of the first two acts of Verdi's 'Aida'. Mr. Schwieger was recalled no less than six times after a superb performance of the Brahms symphony.

'Aida' Performance Excellent

Soloists for the 'Aida' excerpts were Rosa Tentoni, soprano; Suzanne Sten, contralto; Frederick Jagel, tenor; Robert Weede, baritone; Lorenzi Alvari and Dupre Rhame, bassos; John Toms, tenor, and Ruth Lane, soprano. The ensemble numbers were sung by the Shandon Church. Mr. Schwieger conducted the excellent performance. The festival closed the season for the orchestra, the first professional symphony ever sponsored here. The success of the season exceeded the most hopeful expectations of the festival association's officers. Sponsored by the festival association, it gave eight concerts in Columbia and others in fifteen South Carolina cities and towns. For some of these towns, it was the first visit ever from a symphony orchestra. Mr. Schwieger, a brilliant young musician, has also proved to be an excellent organizer.

Most of the players were seasoned orchestra men, engaged in the East, but twenty members of the orchestra were



Topo
Hans Schwieger, Conductor of the New Festival Orchestra

southerners, who were given polish in a free orchestra school conducted by the association under Mr. Schwieger's direction.

New Artists Engaged

The association, which sponsors the festival and the orchestra, finished the season with its budget balanced and with another season for the orchestra assured. Artists engaged for next year's festival and for pre-festival concerts to be given by the orchestra, include Jascha Heifetz, Lotte Lehmann, Lawrence Tibbett, Percy Grainger and Alec Templeton. Four more artists are yet to be announced.

James Y. Perry, who since its inception had served as president of the festival association, has resigned in order to give his full time to personal affairs after giving notable service. Under his presidency, the festival has been developed into one of the largest in the Southeast. The crowning achievement of six years of music development came with the organization of the Southern

Symphony. To this Mr. Perry gave, without compensation, months of work, as did his wife, Mrs. James Y. Perry.

Edwin F. Farr, young Columbia business man, has been elected to succeed Mr. Perry. A full-time executive for the festival and orchestra will soon be engaged.

Song' entitled 'Old Glory' which will be played on June 14, Flag Day, by the official band of the New York World's Fair, Capt. Eugene La Barre, bandmaster. Ruth Klingman, soprano, will be the soloist.

RARE MOZART WORKS AT SMITH COLLEGE FETE

**Compositions of Unusual Interest Given—Einstein and Welch Lecture
—Josten Leads 'Requiem'**

NORTHAMPTON, MASS., May 5.—The music department of Smith College presented a Festival of Music on April 26, 27 and 28 in Sage Hall. The music given was all by Mozart.

The first program was a lecture by Dr. Alfred Einstein on 'Performing Mozart'. The same evening the college orchestra, conducted by Werner Josten, was heard with Gilbert Ross, violin; Louise Rood, viola, and Raymond Putnam and Solon Robinson, piano, as soloists. The program included the C Major Symphony (K. 338), the Konzertante Symphonie in E Flat (K. 364), with Mr. Ross and Miss Rood as soloists. Two of the Sonatas da Chiesa (K. 241 and 263) followed the intermission, and the program closed with the Two-Piano Concerto in E Flat (K. 365). The Sonatas da Chiesa were listed as having their first performance anywhere.

On the morning of April 27, Roy Dickinson Welch of the Princeton faculty gave a lecture on 'Mozart', and in the evening a program of chamber music was given. This included the F Major Quartet for oboe and strings (K. 370), played by Robert McBride, oboe, Mr. Ross, Miss Rood and Dorothy Treml, cello. Mr. Ross and John Duke, piano, then played the A Major Sonata, (K. 526), and the final work was the G Major Quintet (K. 516), played by Mr. Ross, Milton Aronson, violin; Miss Rood, with Jean Monrad as second viola, and Miss Treml.

The festival closed with a performance of the 'Requiem' conducted by Mr. Josten in which the Smith College Glee Club, the Princeton Chapel Choir and the Smith College Orchestra took part. The soloists were Emma Beldan, soprano; Margaret Harshaw, contralto; Davis Cunningham, tenor, and Clifford Harvill, baritone.

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CONCERTS: Recitalists Return; Several Artists Make Debuts

THE seasonal wane made its mark on the concert roster of the fortnight. Pianists included Egon Petri, Robert Goldsand and Johann Singer. Joseph Szigeti gave a violin recital with Béla Bartók assisting in his First Rhapsody. Vocal recitalists were Aubrey Pankey and Carlyle Bennett. Margarita Salvi, Frederico Longas and Enrique Ruiz were heard in joint recital. The League of Composers honored Bartók in a concert with the Philharmonic-Symphony Quartet, Enid Szantho, Paul Ulanowsky, Joseph Szigeti and Mr. Bartók himself participating. The same artists also gave a concert of Mr. Bartók's works at Columbia University. Vocal groups heard were the Downtown Glee Club under Channing Lefebvre and the Welsh Women's Choir. Lotte Goslar made her dance recital debut with an assisting group.

Robert Goldsand Returns in Recital

Robert Goldsand, pianist, The Town Hall, April 23, evening:

French Suite in E.....	Bach
Prelude and Fugue in D.....	Bach-Busoni
Impromptu in B.....	Schubert
'Rondo Favori'.....	Hummel
Sonata in B Minor.....	Chopin
Sonata Fantaisie in G Sharp Minor, Op. 19.....	Scriabin
'Suite Bergamasque'.....	Debussy
Three Etudes, E Flat; E; A Minor.....	Paganini-Liszt

Back once more before a New York audience after five years spent in retirement and study, Mr. Goldsand's playing exhibited in an increased degree all the startling technical features that impressed at his previous appearances. Whether or not his five contemplative and working years have borne equally mellow fruit in the matter of interpretation or spiritual insight, is a question for each individual to decide for himself. Certainly the Bach Suite was well given, if in a somewhat over-precise manner. The first announcement of the theme in the Fugue, not one of the composer's most interesting, was extraordinarily fast, however, and the tempo increased as the piece continued so that at the conclusion, octave passages were played at an amazing tempo but not with invariably amazing clarity. The Schubert Impromptu, which is really a set of variations on the Romanza from 'Rosamunde', was delicately given as was the Hummel morceau. The rapid passages of the Chopin were taken at a tremendous pace, especially the final movement, but some of the quieter moments were less satisfactory. Scriabin's Sonata, played in memory of the twenty-fifth anniversary of the composer's death, had a fine performance and the Liszt Etudes were marvels of technical facility.

Carlyle Bennett Heard in Debut

Carlyle Bennett, tenor, assisted by Frederico Longas, pianist. The Town Hall, April 30, evening:

'O, del mio Dolce Ardor'; 'Spirate, pur Spirate'.....	Glück
'O, del mio Amato Ben'.....	Donaudy
'Il mio Tesoro' from 'Don Giovanni'.....	Mozart
Mr. Bennett	
'Iberia'.....	Albeniz
'Calesa' from 'Goyescas'.....	Granados
Mr. Longas	
'Er Ists'.....	Wolf
'Hat dich die Liebe Beruhret'.....	Marx
'Sapphische Ode'.....	Brahms
'Chanson Triste'.....	Duparc
'L'Attente'.....	Saint-Saëns
Mr. Bennett	
'Habanera'; 'Bulerias'; 'Jota'.....	Longas
Mr. Longas	
'Sevilliana'.....	Longas
'On the Waters of the Marsh'.....	Waller
'Floods of Spring'.....	Rachmaninoff
'Requiem'.....	Wise
'Winds'.....	Test
Mr. Bennett	

Mr. Bennett is the possessor of an agreeable tenor voice fairly well placed, though not invariably smooth as to quality. It was best in quieter passages. The 'Don Giovanni', aria in which many a seasoned artist has come to grief, was well



Robert Goldsand



Carlyle Bennett

sung, though without any great temperamental communication. The French and German songs were also well negotiated. The recital, as a whole, had many points of interest. Mr. Longas was an excellent accompanist and the audience enjoyed his solos.

Egon Petri Gives Second Recital

Egon Petri, pianist. Town Hall, April 24, evening:

Symphony from Twelve Etudes in Minor Keys, Op. 39.....	Alkan
Thirty-Three Variations on a Waltz by Diabelli.....	Beethoven
Twelve Etudes, Op. 10.....	Chopin

Mr. Petri chose a program of somewhat austere aspect for his second recital of the season and one that made exceptional demands upon both the player's technical capacity and his powers of endurance, but he lavished both his apparently inexhaustible physical resources and his colossal technical equipment unsparingly upon his exacting task.

The Alkan Symphony, consisting of Nos. 4, 5, 6 and 7 of the composer's Twelve Etudes in Minor Keys, with the designations, Allegro moderato, 'March funèbre',

Tempo di minuetto and Presto, and presented as his outstanding work, came as a novelty for probably everyone in the audience who had not chanced to hear it in some European concert room. While it commanded itself by its structural logic throughout and the romantic warmth of some of its main ideas, its unheavenly length and diffuseness weakened it.

While the Diabelli variations are not unknown to the New York public the excessive length of this work has debarred it from frequent performance. Mr. Petri kept the duration time down to forty-six minutes, something of a record, and vitalized every variation so potently as to project its essential character in sharply defined outline.

The Chopin etudes came as a refreshment to the spirit in relaxing a long-sustained tenseness of concentration and there was special reason to enjoy the salient characteristics of the recitalist's pianistic art in his playing of the C Sharp Minor, the double-note C Major, the sweeping, arpeggiated F Major and the 'Revolutionary' studies. The E Major sacrificed a measure of its inherent poetry to a prevailingly cerebral approach, nor was the heroic exultation of the opening C Major Etude completely realized. The first three studies of Op. 25 and the same composer's C Sharp Minor Scherzo led the list of added numbers.

Johann Singer Repeats His Recital

Johann Singer, pianist, repeated his recital of a few weeks ago at Town Hall in the late afternoon of April 28, presenting his original program intact apart from omitting the Slavitt and Grofé numbers and one of the Liszt rhapsodies. The numbers played were: Bach's Chromatic Fantasy and Fugue, Mendelssohn's Scherzo in E, Beethoven's 'Moonlight' Sonata, Mozart's Sonata in G, Chopin's C Sharp

Minor and B Minor waltzes and 'Butterfly' Etude, Falla's 'Ritual Fire Dance' and Liszt's Sixth Rhapsody and 'La Campanella'.

As before, the pianist disclosed a considerable digital facility, revealed to special advantage in the two Liszt works, which were played with a certain measure of brilliance. Otherwise, his playing had substantially the same characteristics as on the first occasion, with unaccountable extremes of rhythmic fluctuation, with especially unfortunate results in the last movement of the 'Moonlight' Sonata and the C Sharp Minor Waltz.

C.

Salvi, Ruiz and Longas Give Joint Concert in the Town Hall

Margarita Salvi, soprano; Enrique Ruiz, tenor, and Frederico Longas, composer-pianist, gave a joint concert in the Town Hall on the evening of April 20. Mr. Ruiz opened the program with a group which included arias from Handel's 'Semele' and Verdi's 'Luisa Miller' and songs by Pergolesi and Cesti. Miss Salvi, a member of the Chicago Opera for several seasons, sang a group by Giordano, Sibilla, Martini and Donaudy and later a group of four of Mr. Longas's songs besides joining Mr. Ruiz in the closing duet from the first act of 'La Bohème' as well as Mimi's Narrative. Mr. Longas played a group of his own works and Mr. Ruiz, following the intermission, four of Mr. Longas's songs.

N.

Riverdale Country Schools Give Concert

The eighth annual choral concert of the Riverdale Country School and the Riverdale Country School for Girls was given in the Town Hall on the evening of April 19. Frank S. Hackett is headmaster; Richard McClanahan, director Riverdale

(Continued on page 32)

Gala Benefit Concert Given for Metropolitan



Participants and Guests
Back Stage After the Opera Benefit Concert. From the Left, Rae Robertson, Pianist; Gladys Swarthout, Mezzo-Soprano; Ethel Bartlett, Pianist; Charles Kullman, Tenor; Jarmila Novotna, Soprano; Albert Spalding, Violinist; John Barbirolli, Conductor; Fritz Kreisler, Violinist; Mrs. Kreisler and Gloria Reisinger

The New York Philharmonic-Symphony, conducted by John Barbirolli, collaborated with a group of distinguished artists of the concert and opera worlds in presenting a gala concert at the Metropolitan Opera House on April 26 for the benefit of the opera fund. It was reported that nearly \$10,000 was raised. Artists contributing their services were: Fritz Kreisler and Albert Spalding, violinists; Ethel Bartlett and Rae Robertson, duo-pianists; Jarmila Novotna, soprano; Gladys Swarthout, mezzo-soprano; and Charles Kullman, tenor.

Frank M. Chapman, Jr., who handled the details, announced at the opening of the program that Grace Moore, soprano, and Wilfred Pelletier, conductor, who were scheduled to appear on the program, were indisposed. Mr. Barbirolli con-

ducted the entire program, substituting the Preludes to acts one and three of 'Traviata' for Miss Moore's group. Miss Novotna was heard with Mr. Kullman in the duet from 'Madama Butterfly' in place of Miss Moore. Lawrence Tibbett had been forced to withdraw from the concert two or three days earlier, owing to throat trouble.

The program opened with the Philharmonic-Symphony playing the Overture to Wagner's 'Die Meistersinger'. Mme. Novotna was then heard in Smetana's 'A Kiss', and the aria 'Pleurez mes yeux' from Massenet's 'Le Cid'. Mr. Spalding was heard in two movements of Lalo's 'Spanish' Symphony, and later with Mr. Kreisler in the second and third movements of Bach's Concerto in D Minor for two violins. Mr. Kullman sang 'M'appari' from Flotow's 'Martha', as well as the duet with Mme. Novotna. Mr. Kreisler played his arrangement of Tartini's variations on a theme by Corelli and two of his own ever-popular compositions. Miss Bartlett and Mr. Robertson were heard in works by Arensky, Lecuona and Milhaud as well as their arrangement of Granados's 'The Lover and the Nightingale'. Miss Swarthout sang four songs of the Auvergne arranged by J. Canteloube.

Fay Foto
George A. Sloan, head of the Metropolitan Opera Fund campaign, sent a wire from White Sulphur Springs to Mr. Chapman asking that his thanks be conveyed to all the artists "who have given so generously of their time and effort to make this epochal event." The large audience was well pleased with each artist and the applause was loud.

K.

BOSTON SYMPHONY OFFERS BACH MASS

New Hill and Hindemith Music Performed—Observe Tchaikovsky Centenary

BOSTON, May 5.—The Boston Symphony, under the baton of Dr. Serge Koussevitzky gave its eighty-eighth concert in aid of the orchestra's Pension Fund on April 21, presenting the Bach B Minor Mass with the co-operation of the Harvard Glee Club and the Radcliffe Choral Society, of which G. Wallace Woodworth is the regular conductor.

The orchestra was further assisted by Elisabeth Schumann, soprano; Viola Silva, mezzo-soprano; William Hain, tenor; and Alexander Kipnis, bass. The performance was divided into two parts, with an intermission at 6 o'clock for supper, and was attended by a capacity audience which manifested the greatest enthusiasm for the performance.

Hindemith Concerto Has Premiere

Homage to Tchaikovsky, whose 100th anniversary occurs in the month of May, is concerning Dr. Koussevitzky during the final concerts of the current season of the orchestra. The original plan which included a concert performance of 'Pique-Dame' was discovered to be impractical at this time, therefore Dr. Koussevitzky is reviewing for his patrons the more important symphonic works of his compatriot. In addition to the definite placement of Tchaikovsky items upon these final programs, the conductor has also brought forward new works by Edward Burlingame Hill and Paul Hindemith, the program of the Friday-Saturday series for April 19-20 comprising the following:

Concertino for String Orchestra, Op. 46...Hill (First performance)
Concerto for Violin and Orchestra...Hindemith (First performance in America) Richard Burgin, soloist
'Le Divin Poème'.....Scriabin

Professor Hill, whose scholarly attainments none may deny, has written a pleasant sounding little work for strings. There are three movements, Allegro giocoso, Andante mesto and Allegro vivace, and since the composer makes no extensive claim for this new opus, one may not be too critical of it in regard to measured balance between movements and the thematic material employed. Listeners at the first performance on Friday afternoon found the work very easy to follow, the first Allegro being in regular sonata form and rather brief. The Andante is the longest of the three movements and upon a first hearing seemed to be a little expansive, making use of ternary form with some extensions in material. The final Allegro presents a solo string quartet with the orchestra, the movement being constructed upon a single theme. The concerto was given a cordial reception and probably came to as fine a performance as the composer is likely to hear.

However a listener may disagree with the Hindemith conception of melodic line and harmonic progression, it is undeniable that in the concerto played by the talented concertmaster of the orchestra and dated 1939, the composer has done some of his best work. The piece is logically developed and while, as usual, it does not conform to the early Nineteenth Century concept of harmonic idiom, it catches the attention through

its brilliance and its obvious technical problems.

The work places burdens upon orchestra and soloist alike. It is written in three movements, Mässig bewegt Halbe, Langsam and Lebhaft, the solo instrument giving out the chief theme of the first movement at once, to pianissimo chords in the strings. Because of piquant harmonic progressions the ear does not readily catch and retain the themes of this movement or those which follow, and of the entire concerto, it is probable that the most direct appeal will be found in the lively measures which comprise the Lebhaft. Mr. Burgin played unusually well, and the orchestra was alert throughout the performance. There was generous applause for soloist, conductor and orchestra, but one felt that a considerable portion of it was as much for the achievement of a difficult task as for the music itself.

The Scriabin work was thrillingly played, but as music its measures are beginning to seem increasingly remote from the philosophical epoch in which Scriabin hoped to establish "a fusion of all the arts."

Audience "Tricked"

At the concerts of April 26-27, Dr. Koussevitzky began his formal celebration of the name of Tchaikovsky with the following program:

Symphony No. 8 in F, Op. 93.....Beethoven
Symphony No. 6 in B Minor, 'Pathétique' Op. 74
Tchaikovsky

Having offered a performance of the Beethoven Eighth which brought his audience to their feet in a noisy demonstration, Dr. Koussevitzky preceded to give a reading of the 'Pathétique' which seemed to surpass all previous performances. So powerful was the interpretation that at the close of the huge climax occurring in the third movement, the audience broke into such an uproar of applause that the ushers in the corridors, unaware that the symphony had not ended, flung open the exit doors, and while Dr. Koussevitzky broke his established precedent and brought his men to their feet, a good number of persons, tricked perhaps into thinking the end had come, rose and hurried from the hall. Even some of the old timers exchanged puzzled looks—but kept their seats. When the tumult had subsided, the ushers closed the doors and the final movement began. It ended in a manner which again roused the audience to another demonstration that lasted many minutes.

The sixth and final Monday program in the supplementary series of concerts falling on Monday night and Tuesday afternoon was given on April 29, and comprised another Beethoven-Tchaikovsky arrangement as follows:

Symphony, No. 4 in B Flat, Op. 60
Beethoven
Symphony No. 4 in F Minor, Op. 36
Tchaikovsky

Although the individual program items were different, much the same reaction to the performance was made evident by this Monday audience. Dr. Koussevitzky was not quite as successful in his reading of the Beethoven Fourth, perhaps, but the Tchaikovsky Fourth was performed with all the ardor which the conductor lavishes upon this work. To hear this conductor interpret a Tchaikovsky symphony is an experience. The audience at this concert applauded for many minutes at the close of the performance.

GRACE MAY STUTZMAN

Charpentier's 'Louise' has just had its first hearing in Rumania at the Bucharest opera with Dora Massini in the title part and Alessandresco conducting.

D. S. SMITH WILL RETIRE AS YALE MUSIC DEAN

Richard F. Donovan to Take Over Post —Separate Department of Music Is Established

NEW HAVEN, May 5.—David Stanley Smith, for twenty years dean of the Yale University School of Music, will retire in June. President Charles Sey-



Richard F. Donovan



David Stanley Smith

mour of Yale said that Dr. Smith will continue his classes in composition as in the past. Richard F. Donovan, assistant dean of the School since 1929, will become acting dean. Dr. Smith asked that he be not reappointed in order that he might give more time to teaching and composition.

President Seymour also announced the creation of a department of music, with Bruce Simonds as chairman. The department, separate from the School of Music, will be designed primarily to provide courses for undergraduates and will correlate more fully than in the past the work in music with that of other departments of the faculty, particularly History and Literature. The department will offer two music majors,

one in the history and literature of music, the other in theory and composition.

BOSTON WOMEN HOLD COMPOSERS CONTEST

Symphony Society Sponsors Competition for Symphonic Works Written by Women

BOSTON, May 5.—The Women's Symphony Society of Boston is sponsoring a national prize competition for women composers to encourage women to enter the field of symphonic composition. The rules governing the competition may be secured from the president of the society, Mrs. Elizabeth Grant, 74 Marlborough Street, Boston. All works must be submitted before Nov. 1, 1940.

The judges are to be the following composers and educators: Walter Piston, chairman, Harvard University, Department of Music; Edward Burlingame Hill, Harvard University, Department of Music; Randall Thompson, director of the Curtis Institute of Music, Philadelphia; Frederick S. Converse, retired dean of the New England Conservatory of Music, Boston; Quincy Porter, present dean of the New England Conservatory of Music; and Richard Burgin, assistant conductor and concertmaster of the Boston Symphony.

G. M. S.

Bernice Targ Plays in Chicago

CHICAGO, May 5.—Bernice Targ, gifted young pianist, gave a recital in Kimball Hall on April 20 in which she displayed a facile technique. In the Beethoven C Minor Concerto Miss Targ's playing was characterized by fine interpretation.

M. M.

ADA BELLE FILES

Contralto



"Ada Belle Files, contralto, returned a transformed vocalist for her recital in Kimball Hall yesterday. Where in the past we had reason to cavil with much of her method of singing, we now have only words of praise for everything we heard her sing. The voice has become uniformly steady and of luscious quality, her way of projecting a song is highly interesting and her intelligent phrasing is manifest especially when she uses Italian text."

—Herman Devries,
Chicago American, April 22, 1940.

"Warmth and feeling—a pleasing stage presence and a voice of rare charm and beauty."

—Daily Register-Mail, Galesburg, Ill.

"Miss Files was enthusiastically received in her Spanish concert—forgetting ice and snow, Miss Files carried her audience to Spain—with a rich voice of wide range and great volume."

—Illinois State Journal, Springfield, Ill.

"Ada Belle Files has a generous sized voice capable of fine smoking passion in such things as Delilah's 'Amour Viens Aider' and of a persuasively beautiful piano in purely lyrical songs."

—Edward Barry, *Chicago Tribune*.

Management: BERTHA OTT, Kimball Bldg., 304 S. Wabash Ave., Chicago

ANNUAL SPARTANBURG FESTIVAL INCREASES SCOPE

Three-Day Program Devoted to Music, Drama and Dance Under Direction of Ernst Bacon and Hazel Abbott—Purcell's 'Dido and Aeneas' Sung

By HELEN KNOX SPAIN

Spartanburg, S. C., April 25.

CONVERSE College in its semi-centennial year, as the "home" for the three-day Spartanburg Festival of Music, Drama and Dance on April 18, 19, 20, attracted music-lovers from the two Carolinas, Georgia and the other near-by sister states. Noted guests came from Illinois, Vermont and New York. The approximate attendance was estimated at more than 5,000.

The dynamic forces behind this gala celebration are Ernst Bacon, dean of the School of Music, and Hazel Abbott, director of the Speech and Drama School of the College.

Local Talent Employed

When Ernst Bacon, pianist, conductor, composer, and winner of the Pulitzer and Guggenheim awards in composition, came to South Carolina last year from California, where he founded the annual Bach Festival at Carmel, to become dean of Converse's School of Music, he set about a "new" plan for the famous Spartanburg Music Festival. His question was "Why not use local talent and enterprise?"

For years Spartanburg had imported noted conductors and stars for the annual festival, which had become known throughout the country. This precedent did not swerve Mr. Bacon from his theory for "The New Spartanburg Music-Drama Festival". Backed by the enthusiasm of Dr. Edward Moseley Gwathmey, Converse's president, and Mr. Bacon's well-formed plans, the "new" festival (that of 1939) was such a huge success, plans for 1940 were carried out on similar lines with the result of an even greater success.

Officers of the festival are, with Mr. Bacon, as director, the executive board, J. Choice Ewins, honorary chairman; Mrs. Robert E. Barnwell, chairman; Mrs. McFarland Cates, vice-chairman; Letty Galbraith, secretary; Paul Thomas, treasurer. Fritz Jahoda, formerly of Vienna and opera conductor in Düsseldorf, Germany, and now associate professor of piano and theory at Converse, is associate musical director of the festival.

Chamber music featured the program of the first evening of the festival, the highlight being Mr. Bacon's music for the new Lincoln play, "Death, Mr. President" by Paul Horgan, scored for two pianos, solo clarinet and solo 'cello. In the work Mr. Bacon has built masterfully, in a rather modern vein, giving a clearly defined story in his "chapters", "Introduction", "The Last Invocation", "The Theater Stage", "Passing Troops", "Nocturne on the Capitol



Ernst Bacon



Scene During a Rehearsal of Act I of Purcell's Opera, 'Dido and Aeneas', Which Was Given on the Second Evening of the Spartanburg Festival

Steps", "Stanton's Office", "The River Queen", "Clock Music", "Polonaise", "When Johnnie Comes Marching Home", "Rain Music" and "Telegraph Fugue". Performing the work with skilled artistry, were Analee Camp, Alonso Lape, Fritz Jahoda and Mr. Bacon.

Mozart's Quartet in E Flat for String Trio and Piano was splendidly dispatched by Clare Harper, Carol Welch, Analee Camp and Mr. Bacon. The Franck Quintet in F Minor for String Quartet and Piano, performed by Clare Harper, Peggy Gignilliat, Carol Welch, Analee Camp and Fritz Jahoda, brought the evening to a brilliant close. The audience gave evidence of warm approval of the entire program with thunderous applause.

Opera and ballet were the musical forms for the second evening. Mr. Bacon selected Henry Purcell's "Dido and Aeneas", written in 1689 for a girls' school as the opera. The leading roles were finely portrayed by Ruth Ives as Dido; Rose Goodman as Belinda and Simpson Cannon as Aeneas, all advance students of Converse School of Music. Others in the case were Sarah Moore, soprano; Robert Warren, tenor; Eliza-

beth Jones, contralto; Virginia Howard, soprano; Rebecca Wilburn, soprano; Bernard Cannon, baritone; and a chorus of twenty men and women.

Asheville Ballet Imported

The Asheville (N. C.) Civic Ballet, imported for the opera, was directed by Virginia Earle. A string orchestra, under the baton of Mr. Bacon, gave co-operative support. The opera was presented in the style of the Seventeenth Century. The entire production had the ease and even continuity of a professional company. Unlimited praise is due Hazel Abbott for the dramatic brilliance of the performance. Stage sets were painted and designed by local artists, teachers and students.

The closing concert included "Stabat Mater" by Pergolesi; solos by Rosalie Hodges, pianist, and Analee Camp, 'cellist; Cantata No. 151, "Nach dir, Herr, verlanget mich" by Bach. Analee Camp, 'cellist of the Converse faculty, gave a highly poetical performance of Faure's "Elegy", accompanied by the Spartanburg Symphony, Fritz Jahoda, conductor. Rosalie Hodges, student of the college, gave an excellent account of herself in the playing of the "Sere-



Members of the Cast of 'Dido and Aeneas' Are (Left to Right) Mary Elizabeth Cates, Ruth Ives, Adeline Godfrey, Rose Goodman and Frances Crutcher

Bacon's Music for Play, 'Death, Mr. President', Played at Chamber Concert — Spartanburg Symphony Conducted by Fritz Jahoda at Final Event

nade" by Brahms; "Danse Sacré" and "Danse Profane" by Debussy.

The soloists in the "Stabat Mater" were Dorothy Lane Seifert, soprano; Byrd Austell McIntyre, contralto; with the accompanying chorus of women's voices and the String Orchestra, under the baton of Mr. Bacon. Soloist in the Bach Cantata was Ruth Ives, soprano, teaching Voice at the college, accompanied by the Spartanburg Festival Chorus and String Orchestra. Both works were impressively performed.

There are 131 men and women in the Festival Chorus and thirty-nine players in the Spartanburg Symphony. In the personnel of singers and instrumentalists, drawn from Spartanburg and the neighboring communities, may be found the professional artist, the business executive, the bank employee, salesman, music and school teachers, students, housewives, radio announcers, insurance salesmen, newspaper men, clerks in furniture stores, owners of beauty parlors and dress shops. Throughout the entire festival the huge audiences were demonstrative in their expressions of satisfaction and enjoyment.

Ernst Bacon is that rare combination, a man of vision, a musician, and organizer. Under his leadership and with the vital aid of Hazel Abbott, the possibilities of success for a long term of years for the New Spartanburg Music and Drama Festival seem unlimited.

Plans are in the making for the 1941 festival, among them the possibility of doing one of the memorable works of the Nineteenth Century, perhaps the Verdi or Brahms' "Requiem" or Beethoven's "Mount of Olives".

PHILHARMONIC LEAGUE HOLDS LAST LUNCHEON

Barbirolli and Sokolsky Are Speakers—
Mrs. Pratt Urges Increase in Membership

The new York Philharmonic-Symphony League held its final luncheon of the season at the Hotel Biltmore on April 23, with Mrs. John T. Pratt, chairman of the league, presiding. A self-satisfied organization never progresses, Mrs. Pratt observed, urging the members to try to increase league numbers. She offered to each member bringing in five new members to the league a copy of the Philharmonic-Symphony book autographed by its conductor, John Barbirolli, and to each member bringing in ten new recruits a free league membership in addition to the book.

Mr. Barbirolli spoke briefly, quoting the maxim of Dr. Trudeau about the function of the doctor as also applicable to music: "To cure sometimes, to relieve often, and to comfort always." George E. Sokolsky told the league and its guests that America must furnish a sanctuary for European civilization and learning while they are threatened with destruction by war. The musical program was supplied by Sigurd Rascher, saxophonist, and Ignace Strasfogel, pianist of the Philharmonic-Symphony.

ORMANDY CONCLUDES PHILADELPHIA SERIES

Last Program of Orchestra's Home Season Commemorates Birth of Tchaikovsky

PHILADELPHIA, May 5.—The Philadelphia Orchestra's home season came to a close with concerts in the Academy of Music on April 19 and 20. Eugene Ormandy conducted the program devoted to Tchaikovsky, commemorating the centenary of the Russian composer's birth. Listed were: Serenade for String Orchestra; 'Romeo and Juliet', and Symphony No. 5, in E Minor. The program afforded conductor and orchestra wide scope for the display and exercise of their respective powers.

On April 17 the orchestra gave a "Pop" concert in the Academy of Music for the benefit of the Pension Fund. Mr. Ormandy conducted and the soloists included Lucy Monroe, soprano; Jan Peerce, tenor; Heimo Haitto, recently-arrived Finnish violinist, and Harry Kaufman, pianist. Miss Monroe was heard in pleasing renditions of 'Musetta's Waltz' from 'La Boheme' and songs by Herbert and Arditi. Mr. Peerce contributed 'Cielo e Mar' from 'La Gioconda', 'La Donna e Mobile' from 'Rigoletto' and works by Herbert and Leoncavallo. The singers, who responded to applause with encores, collaborated in 'Thine Alone' from Herbert's 'Eileen'.

Young Mr. Haitto played the solo part in Paganini's concerto in G, his performance affording much to admire in technical aptitude and tone. Mr. Kaufman gave a facile projection of the piano part in Gershwin's 'Rhapsody in Blue'. Also heard were Sousa's march, 'The Stars and Stripes Forever', and works by Herbert, Chabrier and Johann and Josef Strauss.

WILLIAM E. SMITH

PHILADELPHIA GROUP GIVES BACH FESTIVAL

Two-Day Choral Event Enlists Twelve Soloists—Conducted by James Dash

PHILADELPHIA, May 5.—Presented by the Philadelphia Bach Festival Society, with all seats subscribed, a two-day Bach Cantata Festival on May 3 and 4 headed recent choral events. Conducted ably by James Allan Dash, the festival offered three admirably performed programs. Participating were the Philadelphia Bach Festival Chorus of 150 singers and twelve vocal soloists: Barbara Thorne, Alice Hufstader and Florence Kirk, soprano; Virginia Kendrick, Veronica Swegart and Ann Simon, contraltos; Stewart Wilson, Harry Danner and George Lapham, tenors, and Edward Rhein, Mark Dawson and Leonard Treash, basses. Accompaniments engaged an orchestra of Curtis Institute of Music instrumentalists, and Randal Wilkins and Robert E. Miller were at the organ and harpsichord.

The chorus, which had rehearsed under Mr. Dash's direction since last September, disclosed a high degree of training and responsiveness, setting forth Bach's great choral compositions with stirring effect.

The works given, in the order of their

performance, were: on May 3, Cantatas Nos. 198, 65 and 79, the 'Trauerode', 'From Sheba Shall Many Men Be Coming', and 'God The Lord Is Sun And Shield'; Cantatas Nos. 4, 6 and 64, 'Christ Lay By Death Enshrouded', 'Bide With Us', and 'See Ye! Behold What Love', on the afternoon of May 4; and the 'Magnificat' and Cantatas Nos. 27 and 50, 'Who Knows How Near Is My Last Hour?' and 'Now Is The Hope And The Strength', on the evening of May 4. Several of the cantatas were sung with English texts translated by Henry S. Drinker, president of the Philadelphia Bach Festival Society.

The success of this year's festival and the great interest shown has assured another two-day Bach series for May 1941. Mr. Dash, musical director of the society, will announce the works selected for performance, in the near future.

WILLIAM E. SMITH

OPERA GROUPS LIST PHILADELPHIA PLANS

La Scala Company Schedules Coming Year—Philadelphia Opera Honors Taylor

PHILADELPHIA, May 5.—The Philadelphia LaScala Opera Company brought its season to a successful close with Verdi's 'Aida' in the Academy of Music on April 19. Angelo Canarutto conducted.

Mobley Lushanya, appearing for the first time here, was heard in the title role, and she received great applause. Kurt Baum, also making a Philadelphia debut, revealed a resourceful voice as Rhadames. Maria Crescentini was the Amneris; George Czaplicki the Amnasro, and Nino Ruisi the Ramfis. Others in the cast were John Lawler, Irene Jacoby and Costante Sorvino. The chorus and ballet contributed commendably.

Next season the company, of which Francesco Pelosi is general manager, will present eight performances in the Academy of Music, dates including Oct. 31, Nov. 21, Dec. 12, Jan. 16, Feb. 6, Feb. 27, Mar. 20 and Apr. 24. Conductors will include Giuseppe Bamboscheck, Angelo Canarutto, Armando Buratti and Herbert Fiss. Mrs. Walter A. Knerr, president of the organization, was recently reelected, her term to run for six years.

Opera Company Honors Taylor

The Women's Committee of the Philadelphia Opera Company gave a reception for Deems Taylor at the Philadelphia Art Alliance on April 29. Introduced by Mrs. John White Geary, first vice-president, Mr. Taylor discussed the need for a new approach to opera. In the course of his remarks he lauded opera in English. C. David Hocker, president and general manager of the Philadelphia Opera Company, also spoke.

Aug. 15, 1940, is the deadline for works to be submitted in the Philadelphia Opera Company's contest for an opera by an American composer. The operas submitted must be in English, and the winning work will be performed by the organization during its 1940-41 season. The judges are Eugene Ormandy, Leopold Stokowski and Sylvan Levin. Mr. Levin is the musical director of the company. No work is eligible which has been translated into English or which has been performed

NATIONAL ASSOCIATION MAKES ANNUAL AWARDS

Barlow, Koussevitzky, Buck, Harris, Perkins and Station WNYC Are Honored

Howard Barlow, conductor of the Columbia Broadcasting Symphony, has been unanimously voted a Certificate of Merit as the "outstanding native interpreter" of American music of the 1939-40 season by the National Association for American Composers and Conductors. The award was presented on May 3 at the Association's annual reception at the Waldorf-Astoria Hotel.

Sigmund Spaeth, president, announced the honors, which included another Certificate of Merit for Serge Koussevitzky, conductor of the Boston Symphony. The organization's Henry Hadley Medal was given to Gene Buck, president of the American Society of Composers, Authors and Publishers "as having done the most to advance the cause of American music during the past season." Roy Harris was voted a Certificate of Merit" as the most significant American composer of the year"; the New York City municipal station WNYC, received one "for its attention to American music," and a fifth certificate went to Francis D. Perkins of the New York *Herald-Tribune* "as the music critic showing the greatest interest in American compositions."

On the guest of honor list at the reception were Mr. Barlow, John Barbirolli, conductor of the New York Philharmonic-Symphony, Howard Hanson, American composer and director of the Eastman School of Music, Edward Johnson, manager of the Metropolitan Opera Association, Mr. Buck and Walter Damrosch.



Howard Barlow, Honored by the National Association for American Composers and Conductors as "The Outstanding Native Interpreter" of American Music for the 1939-40 Season

publicly or over the air. Further information may be obtained by addressing the Philadelphia Opera Company, Bankers Securities Bldg., Philadelphia.

The company's 1940-41 season will include performances in English of 'Eugene Onegin', 'The Bartered Bride', 'Pelleas and Melisande', 'The Cloak', 'The Spanish Hour' and the prize-winning opera. 'Carmen' will be replaced by 'The Marriage of Figaro', to be sung in English also. Seven performances are scheduled, the only one not in English to be 'La Boheme'.

WILLIAM E. SMITH

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RCA Victor has released nine compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson.

For further information address:

ARTHUR H. LARSON, Secretary-Registrar

EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y.

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A Fruitful Ten Years in Orchestral Training

IN at least one respect the training school of the National Orchestral Association is ideal. To be graduated from it is to have a job. For it is only when a position is found for a young musician who has been enrolled in the ensemble that he is formally graduated. In the course of ten years of the training organization as now constituted, more than 150 such graduates have become playing members of major symphony orchestras in this country.

That is an enviable record, particularly since it is only necessary to look back another decade or so to find conductors proceeding on the theory that the only way to find really competent symphony players was to import them from abroad.

In other words, the National Orchestral Association has more than a sufficient number of graduates now playing in our orchestras to have made up an entire new orchestra of the size of the largest, with several dozen to spare. The Association trains players of all instruments. Some find vacancies much more readily than others. But if there are more openings for string players, there also is much more competition.

Where there is competition, experience as well as ability is important. In orchestral playing, experience means repertoire. Today it is a part of the program of the National Orchestral Association to rehearse possibly twice as many works as are presented in public concerts and it is estimated that a graduate will in this way have a playing knowledge of something like 350 works. Some of these will be of the class termed "novelties", but the bulk will be "standard". The Association's record of concertos performed—as enumerated elsewhere in this issue—is one perhaps not to be duplicated elsewhere in the world. These have been ten fruitful years.

MUSICAL AMERICA for May 10, 1940

A Valuable Suggestion

IN a letter to the editor, Dr. M. H. Trytten, chairman of the orchestra committee of the Johnstown Symphony Orchestra Association of Johnstown, Pa., suggests a meeting of those who are charged with carrying forward the work of the secondary symphony orchestras. Dr. Trytten writes:

"The recent surge forward of the Symphony Orchestra movement has been gratifying. There are now a great many of them where a decade ago symphonic work was unknown."

"However, to many a small town committee, struggling along with new and difficult problems in the odds and ends of time available from other duties, the movement has meant real headaches. How to finance? How to please the public? How to keep a fresh supply of younger players developing into symphony material? What about guest soloists, how many and what kind?"

"These and similar questions I am sure could be the agenda for a very interesting meeting of directors and managers of the fast growing number of unsalaried symphony orchestras."

This is a valuable and timely suggestion. Some such meeting might be held in the summer after the orchestras have concluded their seasons and the exchange of ideas might prove helpful to all concerned. Since organization seems to be the watchword of the day, why should there not be an association on a national basis that would serve as a clearing house for the managements of such city units as that for which Dr. Trytten speaks. Their place in America's music is an important one. They merit all possible encouragement.

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Personalities



Jascha Heifetz, in Puerto Rico for Three Concerts of His Current South American Tour, Discusses with Mrs. Heifetz the Relative Merits of Puerto Rican and American Hats

Cohen—In view of her achievements for Great Britain in the cause of music, Harriet Cohen has been given the order of Dame Commander of the British Empire.

Rubinstein—The American Opera Society at its annual meeting in Chicago bestowed upon Beryl Rubinstein, director of the Cleveland Institute of Music, the David Bispham Memorial Medal for 1940, for his opera, 'The Sleeping Princess'.

Hofmann—In view of the fact that the entire subscription list of the Town Hall Endowment Series for next season is already sold out, Josef Hofmann has consented to break a rule of long standing and permit auditors to be seated on the stage during his recital which will open the series.

Schang—The well-known concert manager, Frederick C. Schang, Jr., of the Metropolitan Musical Bureau, has turned songwriter. His first effort, 'On Encore Songs', set to music by Howard Kubik, was successfully introduced by Muriel Dickson, the Metropolitan Opera soprano, in a recital at Amherst, Mass., on April 26.

Engles—A recent recruit into the field of radio announcers is Robert Engles, son of George Engles, vice-president of NBC and managing director of NBC Artists Service. Young Mr. Engles, who graduates from Brown University this Spring, has taken the position of 'night watch' announcer at Station WEAN, Providence, R. I.

Rosenthal—While practising on his dumb keyboard in a hotel in the Deep South, Moriz Rosenthal was interrupted by a Negro maid. She wanted to know what the "thing" was and why it made no sound. Rosenthal told her it was a magic piano and only persons who had not sinned within the last twenty-four hours could hear it. She hesitated a moment, then precipitously left the room.

Brailowsky—At a recent recital in Everett, Wash., a precedent was broken for Alexander Brailowsky. A group of children, all piano students, learning how artists are annoyed by requests for autographs after concerts, decided to reverse the process and send him their autographs. Accordingly, they despatched a letter of appreciation to him with seventeen signatures. Mr. Brailowsky at once autographed seventeen photographs and sent them to the youthful pianists.

CHAUTAUQUA PLANS ITS SUMMER SEASON

Stoessel to Conduct Symphony— Six Operas Scheduled, Soloists Listed

CHAUTAUQUA, N. Y., May 5.—The sixty-seventh annual assembly at Chautauqua to be held from June 30 to Aug. 25 this Summer will include thirty orchestral concerts given by the Chautauqua Symphony under Albert Stoessel, with the Chautauqua Choir, Mischakoff Quartet, instrumental and vocal soloists and organ recitals contributing to the long list of events.

Six operas will be given in English through co-operation with the Juilliard School of Music. The Chautauqua Opera Association will present the following works in Norton Hall: 'The Gondoliers' by Gilbert and Sullivan, July 13 and 15; 'The Bartered Bride' by Smetana, on July 19, 22 and 24; 'The Inquisitive Women' by Wolf-Ferrari, on July 26 and 29; Gounod's 'Faust' on Aug. 2 and 5; 'The Devil and Daniel Webster' by Douglas Moore, on Aug. 9 and 12; and Bizet's 'Carmen' on Aug. 16 and 19. Alfredo Valenti shares direction of the Association with Mr. Stoessel and Alberto Bimboni and Gregory Ashman are associate conductors.

Grace Moore, soprano of the Metropolitan Opera, will give a recital on Aug. 24. Metropolitan artists who will be heard with the Symphony during the Summer include Rose Bampton, soprano, Harriet Henders, soprano, Muriel Dickson, soprano, Charles Kullmann, tenor, and John Gurney, baritone. Other soloists with the Chautauqua Symphony will include Ernest Hutchesson, Muriel Kerr, Rosalyn Tureck, Oscar Wagner, Leonid Hambro and Jerome Rappaport, pianists; Mischa Mischakoff, violinist; Georges Miquelle, cellist; Georges Barrère, flutist; Gertrude Gibson, soprano; Joan Peebles, mezzo-soprano; Evan Evans, baritone; and George Britton, baritone, of the Prague Opera. Beethoven's Ninth Symphony, an all-Sibelius concert, and three Bach-Mozart programs are among the events promised.

Bronx Symphony Is Organized

The Bronx Symphony, conducted by Philip James, was recently formed under the patronage of James J. Lyons, Borough President of the Bronx, and other civic leaders. The orchestra of seventy-five players residing in the Bronx, will give concerts at low admis-

What They Read Twenty Years Ago

MUSICAL AMERICA for May, 1920

An American Premiere

One of the novelties which Harold Henry has added to his repertoire is Debussy's *Fantaisie for Piano and Orchestra*. This work has never been played in this country.

1920

A Pretty Good Tenor

Edward Johnson scampered off handily with the individual vocal and artistic honors. What a wealth of interpretative art this fine tenor puts into his work! He left me tingling all over after his 'Gerontius'.

1920

Marvellous!

Leopold Godowsky, the pianist, finding recently that he would be unable to keep a recital engagement if he traveled by boat, conscripted an aeroplane to fly across the Strait of Georgia to Vancouver in order to make train connections with the East.

1920

Quite Enterprising

Several Wagner operas will be given in English by the Chicago Opera Association next season. These will be 'Lohengrin', 'The Valkyrie' and 'Tristan and Isolde'.

1920

Requiescat!

Charles T. Griffes Cut Down in His Prime, a Victim of Our Barbarous Neglect of Genius. American Composer Whose Work Was Blossoming into Glorious Fruition Dies as the Result of Overwork.

1920

Was It Worth It?

For eight subscription performances of opera in Havana, the principal boxes sold for \$1,200 each besides which each occupant had to pay a \$10 admission. Orchestra seats were \$200 for the series and general admission, \$10. Standees had to peer between shutters at the back of boxes.

1920

sion fees devoting particular attention to works of American composers. Young concert artists and composers residing in the Bronx will be featured.

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WITH THE "MET"
IN ATLANTA



Two of the Feminine Members of the Company. Above, Geraldine Farrar Seems about to Play Bacchante from the Window of a Dining Car. Below, Florence Easton with William Lawton Peele (Left) President of the Atlanta Music Festival Association, and H. M. Atkinson, a Festival Director

Earl R. Lewis Planning to Get in a Round on the Links between Duties

Above, Left to Right, Enrico Caruso, Edward Ziegler and Antonio Scotti Greet News Photographers

LIBRARY OF CONGRESS GETS CARNEGIE GRANT

Corporation Enables Institution to Establish Recording Laboratory

WASHINGTON, May 5.—Archibald MacLeish, librarian of Congress, recently announced that a grant of \$41,520 has been made by the Carnegie Corporation to enable the Library to establish a sound laboratory for recording and duplicating music for radio and phonographic uses and permanent preservation. The library's music division will copy recordings of all kinds. Master recordings will be made which can be pressed and distributed, broadcast directly from the library or made into radio transcriptions for broadcasting elsewhere.

With the purchase of a sound truck and six portable recorders it will be possible for the library to record, in the field, on discs or radio, material which cannot be recorded in the studio. The music division thus will be able to provide schools, libraries, musical groups and individuals with records of American folk music, American poetry

readings interpreted by their authors, unpublished string music and other new music of a classical description.

Much of the material, Mr. MacLeish pointed out, is now ready for use in the library. But only students who could come to the library or those who could afford to have the expensive copies made have been able to use these valuable sources. The sound laboratory will not confine itself to American music. Music from all over the world will be available in the phono-duplicating service.

A. T. M.

Chicago Symphony Gets Bequest of \$35,000

CHICAGO, May 5.—The Chicago Symphony orchestra will receive a bequest of \$35,000 from the estate of the late Louis Lincoln Valentine. Mr. Valentine, a retired furniture manufacturer, died on March 1 at the age of seventy-nine. His will leaves \$250,000 to be distributed among sixteen charitable, educational and social service institutions, of which the orchestra's portion is the sum named.

C. Q.

HOUSTON SYMPHONY CONCLUDES SEASON

Hoffman Leads Final Concert—Organization Reports Successful Year

HOUSTON, May 5.—The Houston Symphony of Texas gave its last concert of the season recently with Ernest Hoffman conducting. A report by the



Ernest Hoffman

president Mr. Walne showed 1,660 members today as against ninety-five five years ago. A total of \$61,582 has been pledged for the 1940-41 season. In the past year there were 1,566 donors of less than \$100 each and ninety-four others gave the organization a total of \$22,850.

Mr. Hoffman led the orchestra in ten subscription concerts, four children's concerts and four candle-light recitals for strings and woodwinds. The orchestra played ten out-of-town concerts, appearing in New Orleans. Citizens have shown interest in a project for sending the orchestra on a good will tour of South America next Summer and also sponsoring an appearance for the orchestra in Carnegie Hall in New York.

HEIFETZ SETS RECORD IN SOUTH AMERICAN TOUR

Violinist Completes First Half of Journey with Capacity Audiences and Extra Concerts

A report from Ernesto de Quesada, South American impresario who arranged Jascha Heifetz's South American tour, reveals that the violinist has completed the first half of his tour with a record that has never been equalled in South America. In thirty concerts Mr. Heifetz has played before capacity audiences and in some cities additional concerts had to be scheduled in the morning to accommodate overflow crowds.

Mr. Heifetz is making the major part of the tour by air, with Mrs. Heifetz and Emanuel Bay, his accompanist. He arrived in Buenos Aires on April 26, where he is scheduled to give six concerts in a subscription series at the

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Program sent on request.

MUSICAL AMERICA for May 10, 1940

Teatro Colon by May 15. With Buenos Aires as his base, he will also give concerts in Montevideo, and in the following cities in Argentina: La Plata, Rosario, Santa Fe, Cordoba, Bahia Blanca and Mendoza. By the end of May he will head for Chile, where he is to play in Santiago, Valparaiso, and Vina del Mar, after which, proceeding up the west coast, he will be heard in Lima, Peru; Quito, Ecuador; Bogota, Colombia, and Panama City, ending the second half of his tour in San Jose de Costa Rica in the middle of June.

BALTIMORE ENJOYS MANY MUSIC EVENTS

Mrs. Onion Re-elected President of Music Club—Peabody Orchestra Appears

BALTIMORE, May 5—Mrs. G. Franklin Onion has been re-elected as president of the Baltimore Music Club; Mrs. Andrew Hilgartner was chosen as a new member of the directing board which included Mrs. Josef Kuper, first vice-president, Mrs. Joseph Birnie, recording secretary, and Lavinia Bamberger. The election of officers took place at the Belvedere Hotel on April 27. The Baltimore Music Club Chorus sang compositions by its conductor, Franz Bornschein, including 'The Singers', 'Love Flits By', 'Time of Roses', and his recent tribute to the club, a dedication to its president, Mrs. G. Franklin Onion, and to the chorus, 'Don Cap and Bells'. Sarah Stulmann Zierler was the accompanist. Naomi Lesnar, violinist, with Roberta Franke, accompanist, and James Winship Lewis, soloist, contributed to the program.

The Peabody Conservatory Orchestra under Gustav Strube was heard on April 23 at the Institute. Mozart's overture to 'The Magic Flute', Brahms's Symphony No. 4, and Sydney Shapiro's 'Symphonic Essay' earned much applause. Martha Flynn, contralto, sang 'O Don Fatale' and Emilia d'Alberti played the allegro affetuoso from Schumann's A Minor Piano Concerto.

The Baltimore and Ohio Women's Music Club celebrated its fifteenth anniversary with a concert at the Peabody auditorium on April 20 under the direction of Virginia C. Blackhead. Celia Brace and Vivienne Conn, violinists, and Audrey Cordero Plitt and Agnes Zimmish, accompanists, contributed to the interesting program.

Emanuel Wad, Danish pianist, formerly of the Peabody Conservatory, celebrated his fiftieth year as teacher at Steiff Hall on April 17.

Treble Clef Club Appears

The Treble Clef Club, Herbert Austin director, assisted by Mary Grimes Doolittle, soprano; Naomi Margaret Thomas, contralto; and Eldon Basney and Louis Adezio, violinists, appeared on April 28 at the Maryland Casualty Auditorium.

Thomas F. McNulty, president of the Stadium Civic Symphony, recently said that the organization has decided to open a second season about June 15. Carl Schmidt, treasurer, will enlarge the subscription list.

In honor of the birthday of Diran Alexanian, cellist and teacher at Peabody Institute, a concert was held on April 12 at Mr. Alexanian's studio. In a Concerto for 'cello and string orchestra arranged by Edgar Feder from a concerto grosso by Vivaldi the solo part

was played by Ana Drittell. William Tarrasch accompanied Miss Drittell, and other artists taking part included Geraldine Feder, R. Durett, T. Richter, Werner Landshoff and David Soyer.

The Bach Club closed its series at Cadoa Hall on April 10 with a concert by the Kolisch Quartet.

The First District Maryland Federation of Music Clubs met, with Mrs. Roland Whitehurst, state president, and Mrs. C. Albert Kuper, director of the first district, presiding, at the Peabody Concert Hall on April 5.

The program given for the Baltimore Music Club at the Belvedere Hotel on April 13 included the Brahms 'Love Songs', in which Carolyn Long, Thelma Viol, Lester German, Carlton Hake, vocalists, and Louise Cribblet and Laurence Petran, accompanists, were heard. Evelyn Murphy Wilber, violinist, and Mary Webb Gminder, pianist, played the Grieg Sonata, Op. 45; Hilda Zettler, soprano, sang. Ruth H. Shaffer and Evalyn Swartz played the Beethoven C Minor Piano Concerto.

Bertram Peacock, baritone, with Charlotte Ober at the piano, were visiting artists at the Maryland Casualty Auditorium on April 7.

FRANZ C. BORNSCHEIN

CLEVELAND HEARS POLISH BENEFIT

Hofmann, Leskaya, Milstein and Singers' Club Appear in Public Hall

CLEVELAND, May 5.—The All-Star Polish Benefit Concert in Public Hall on Easter Sunday was a great success. The program planned by Mrs. Artur Rodzinski was given by Josef Hofmann, Anna Lisiecka-Leskaya, Nathan Milstein, and the Singers' Club. The entire proceeds of the ticket sale, amounting to \$10,126, were forwarded to the Nation Commission for Polish Relief. Madame Leskaya appeared in place of Jan Kiepura, who was unable to appear.

Arthur W. Quimby, Curator of Musical Arts at the Museum of Art, presented two programs of interest during April. E. Robert Schmitz, French pianist, presented a program devoted to the music of Bach and Debussy, on April 19, and Eugene Bergen and Lawrence Stevens, popular young Clevelanders, played a program of sonatas for violin and piano, on April 21, which included Bach's Sonata in E, No. 3; Richard Strauss's Sonata in E Flat, Op. 18; and Ravel's Sonate.

Singers' Club Closes Season

The Singers' Club closed its forty-seventh season in Severance Hall recently. Muriel Dickson, soprano of the Metropolitan Opera, was the soloist. She sang two groups of solos and joined the club in three songs by Schubert and in Richard Donovan's 'To All You Ladies Now on Land' and added four encores. Boris Goldovsky, director of the club, accompanied Miss Dickson in her solos. Selections sung by the club included five Finnish part songs and two songs by Cleveland composers, 'The Men of Gotham' by Dora Flick Flood, and 'The Aim Was Song', by Lawrence Stevens, accompanist for the club. Mrs. Flood and Mr. Stevens were cordially applauded. Incidental solos were sung by Charles J. Cammock, tenor, and James E. Meena, baritone. The program closed with Strauss's 'Blue Danube'.

WILMA HUNING

HANSON CONDUCTS STUDENT SYMPOSIUM

Rochester Civic Orchestra Plays New American Compositions—Recitalists Appear

ROCHESTER, May 5.—The annual Spring symposium in which the Eastman School of Music presents works for orchestra composed by students in its composition classes was held on April 17, 18 and 19. Howard Hanson conducted the Rochester Civic Orchestra in its session, the second of which was open to the public.

There were twenty-six compositions on the program, four of which were broadcast over the NBC network. These were 'Dance, for Orchestra' by Mary Dann; the Scherzo from Symphonic Sketches by Leon Dallin; 'An Afternoon in Italy' from 'Music for a Film', by James Ming, and 'Právo Horó' by Boris Kremléniev. After intermission, came 'The Jericho Suite' by Perry Beach; the Presto from Symphony 'The Waste Land' by Claude Almand; the Lento from a Concerto for Oboe by Ulysses Kay; and Suite by George Adams.

The ninth recital in the Eastman School graduation series was given in Kilbourn Hall on April 16, by Sally Best, soprano, and Earl Schuster, oboist. Catherine B. Rader accompanied Miss Best, and Nathaniel Patch, Mr. Schuster.

M. E. WILL

HONOLULU HAILS VISIT OF VRONSKY AND BABIN

Duo-Pianists Give Two Recitals—Liebrecht Quartet and Choruses Appear

HONOLULU, May 5.—Vronsky and Babin, duo-pianists, gave two concerts in Dillingham Hall, on April 27 and May 2, and received prolonged demonstrations on the part of their audiences.

The Liebrecht Quartet gave the fourth and final concert of the season on April 30 at the home of Mr. and Mrs. Philip Spalding. In the 'Trout' Quintet by Schubert Verne Waldo Thompson, pianist, and Frederick Tipping, double bass player, were guest artists. Members of the Liebrecht group include Konrad Liebrecht, founder and first violinist; Michael Sosnowski, violinist; Emma Hardy, violist; and Mildred Dauer, cellist.

The Gleemen of Honolulu, male chorus, and the Lyric Choral Ensemble, women singers, gave concluding programs for the year recently. Verne Waldo Thompson directs the Gleemen, and R. Kenneth Holt the Choral Ensemble.

V. W. T.

Mariana Sarrica

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BALTIMORE OPERA GIVES 'TRAVIATA'

Martinet Leads Civic Group's Production with Bowen and Weede Among Principals

BALTIMORE, May 5.—The Baltimore Civic Opera Company, Eugene Martinet, founder and director, presented two evening performances of Verdi's 'La Traviata' on April 23 and 24 at the Maryland Theatre before large audiences.

Interest in these performances centered upon Mary Lida Bowen, a local soprano who has achieved national distinction, and upon Robert Weede, a former Baltimore baritone and now a member of the Metropolitan Opera. Miss Bowen's interpretation of the role of Violetta was based on intelligent preparation. Youthful stage presence and vocal beauty enhanced her performance. Mr. Weede, as the elder Germont, projected the character with authority of style and sang with convincing artistry. The following members of the cast added to the smoothness of the performances: Eva De Luca, Doris Weger, Ellwood Gary, Lawrence Wolfe, John Evans, Donald Crane, Robert Muenste and Bernard Meyer. Dance divertissement was presented by the Michael Nicholoff Ballet, the members of which contributed pleasurable entertainment.

Company Has Given 29 Works

The Baltimore Civic Opera Company since its inception in 1932 has presented twenty-nine operas from the standard repertoire and has supported the efforts of local composers by giving first hearings to the works of Franz Bornschein, Emmanuel Wad, Gustav Strube, and Abram Moses.

The Women's String Symphony, Wolfgang Martin, conductor, presented a concert at Peabody Institute on April 28, which attracted a capacity audience. The feature of the program was a Concerto in D Minor, by J. S. Bach, in which the three piano solo parts were brilliantly played by Ruth Shaffer, Beatrice Kenigson and Evalyn Swarts. The orchestra paid tribute to the late Sir Asger Hamerik, director of the Peabody Conservatory of Music from 1871-1898, by playing his 'Symphonie Spirituelle' in G Major. F. C. B.

Lois Bannerman Fulfils Many Engagements

Recent engagements of Lois Bannerman, harpist, have included appearances in: Montgomery, W. Va., on March 4; Somerset, Ky., on March 5; Susquehanna University in the Mozart Double Concerto for flute and harp, with Lorna Wren, flutist, on March 7; Milford, Del., on March 10; Hoosick Falls, N. Y., on March 12; Hudson, N. Y., on March 13; Fairfield, Conn., on March 19; Paterson, N. J., on March 26; as soloist with the Amherst Glee Club at Great Neck, L. I., on March 23; Peddie School, Hightstown, N. J., on March 17; for the Press Club of New York at the Pennsylvania Hotel

on March 30; St. Mary's, Pa., on April 1; Ambridge, Pa., on April 2; Pittston, Pa., on April 3; and Milford, Conn., on April 4. On April 21 Miss Bannerman was soloist with the Nassau Philharmonic, and on April 25 at Lafayette College, Easton, Pa., under John Warren Erb.

PHILHARMONIC ENDS WORCESTER SEASON

Howe Conducts Final Concert of Tenth Year—Light Opera Company Heard

WORCESTER, May 5.—The Worcester Philharmonic Society marked the conclusion of ten years of effort by presenting its twentieth concert on April 17, in Mechanics Hall. Walter Howe conducted. Improved balance and tonal quality was in evidence as the result of the amalgamation into this group recently of selected players from organized local professional orchestras.

Florence Katz, sixteen-year-old Worcester pianist, was soloist in the Franck 'Variations Symphonique'. Mr. Howe conducted the G Minor Symphony by Mozart, Liszt's Second Hungarian Rhapsody, and a concluding group by Finnish composers: 'Praeludium' by Jarnefelt; 'Cradle Song' by Palmgren; and Sibelius's 'Finlandia'. A novelty on the program was 'Arioso' for two solo violins and small orchestra, by Harriet Nash, a former pupil of Mr. Howe. The soloists were Myrtle Olson and Maurice Diamond, who serve alternately as concertmaster under the orchestra's new plan.

The Worcester County Light Opera Club was presented by the Kiwanis Club in three performances of 'The Yeomen of the Guard' at Atwood Hall, Clark University, on April 25, 26, and 27. W. Frederic Searle was the conductor; Myles McAleer, stage director; Ernest Perry, production manager; and these committee heads: technical, Arthur Anderson; costumes, Hildegarde Anderson; art, Marion Donaldson; and properties, Elizabeth Aldrich. Especially fine were the performances of Kathleen Roche, Mildred Kelly, Leslie Moore, James Lidgate, and Arthur Lillie. A permanently-organized twenty-piece professional orchestra assisted. JOHN F. KYES

Spring Concert Given in Jersey City by People's Civic Chorus

JERSEY CITY, N. J., May 5.—The People's Civic Chorus of Hudson County, Adele Rankin, conductor, gave their eighth annual Spring concert on April 29 at Teachers College. The chorus of sixty voices was assisted by Frederick Jencks, baritone, and Irvin Nussbaum, violinist. Carol Freund, soprano, and member of the Society, was soloist with the women's group. Esther Ostroff and H. F. Waters were the accompanists. The Civic Chorus was also heard at the Convention of the New Jersey State Federation of Music Clubs at Trenton on April 20.

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GRAND RAPIDS NAMES JOHNSON TO CONDUCT

Faculty Member of University of Michigan Succeeds Karl Wecker in Post

GRAND RAPIDS, MICH., May 5.—Thor Johnson, faculty member of the University of Michigan school of music and conductor of the University Symphony, Choral Union and a Little Symphony group among instrumental assistants of the school, has accepted an appointment as conductor of the Grand Rapids Symphony for the 1940-41 season.

He will continue work at Ann Arbor, but will conduct at all symphony concerts in Grand Rapids next season and will take charge of nearly all rehearsals. He succeeds Karl Wecker, who resigned the past Winter after ten years as conductor of the orchestra to accept a position as director of the WPA Music Project for southern California.

Thor Johnson

Mr. Johnson was a guest conductor of the Grand Rapids Symphony in March; orchestra members as well as a committee composed of representatives of the board of symphony directors, business staff and orchestra personnel, voted for his appointment before it was normally ratified by the directors of the Symphony Society, of which James H. Sheppard is president.

Mr. Johnson has conducted orchestras since he was fourteen years old. As a student at the University of North Carolina he conducted his own chamber orchestra and became associate conductor of the North Carolina Symphony. He has been at the University of Michigan since 1934 with time out for study abroad under Bruno Walter, Felix Weingartner and Nikolai Malko.

Soloists for the Grand Rapids Symphony for the coming season will be Harold Bauer, Robert Weede, Mischa Mischakoff, Guiomar Novaes and Gregor Piatigorsky.

East Church Artist Course of Grand Rapids, manager Mrs. Reginald P. Aldrich, has also announced its artists for the coming season. The course includes: Dorothy Maynor, Oct. 28; Don Cossack Chorus, Nov. 26; Yehudi Menuhin, Jan. 15; Vronsky and Babin, Feb. 10; Lawrence Tibbett, March 12.

M. S. KERNS

PHILADELPHIANS ENJOY CHAMBER SIMFONIETTA

Sevitzky Conducts Final Concert with Maria Koussevitzky as Soprano Soloist

PHILADELPHIA, May 5.—The Philadelphia Chamber Simfonietta, conducted by Fabien Sevitzky, concluded its fourteenth season with a concert in the Bellevue-Stratford ballroom on April 11. Presented were Handel's Concerto Grosso in G Minor; a suite of old dances, arranged and transcribed by Respighi, and Arthur Foot's Suite in E.

The soloist was Maria Koussevitzky, soprano, who sang a group of old Spanish songs arranged by Joaquin Nin, the

MUSICAL AMERICA for May 10, 1940

string orchestra accompaniment being by Mr. Sevitzky. Mme. Koussevitzky also was heard in 'Two Songs in the Old Style' by Respighi.

Mr. Sevitzky directed the Simfonietta's annual children's concert in the same auditorium on April 6 with Raya Ostrow, eight-year-old pianist, as soloist in a movement from Mozart's Concerto in A. Another feature was Schreiner's 'The Worried Drummer', with Clyde Duff, tympanist of the Indianapolis Symphony, as soloist. Haydn's 'Toy' symphony and other works, including a miniature operetta, 'The Ant Reporter Interviews the Bees', by the Junior choir of the Second Presbyterian Church of Germantown, conducted by Arthur W. Seymour, also were given.

W. E. S.

CHORAL CLUB GIVES HARTFORD CONCERT

Marshall Seeley Conducts with Harriet Henders as Soloist—Recitalists Heard

HARTFORD, CONN., May 5.—The major local offering of last month was the second concert of the Hartford Choral Club's thirty-third season on April 19. Under the direction of Marshall Seeley, the hundred or so male voices were heard in a program ranging from classics to lighter works. The performance was marked by considerable dramatic effectiveness, particularly rewarding being the accompaniments by Wesley S. Griswold. Harriet Henders, soprano, was the soloist, and Gordon W. Stearns the organist.

The Hartford Madrigal Society presented the Hart House String Quartet in the only concert to be presented by visiting artists during the month. In celebration of its fiftieth year, the Hartford School of Music presented Lois Phelps, pianist, in recital recently. Charles King, pianist, and Lucille van Antwerp, cellist, were heard in joint recital and solo works. Mr. King distinguished himself by his care for detail and shrewd technical effects.

School Singers Heard

Singers from Choate, Loomis, Deerfield, Hotchkiss and Taft preparatory schools rallied for their tenth annual concert at the Bushnell Memorial, on April 20.

The Hartford Civic Operetta Company, directed by Jack Cohen, made its debut in 'Trial By Jury' and 'Cox and Box' on April 25. John Duffy, pianist, Antonio Martone, tenor and violinist, and Jane Hall, soprano, local blind musicians, were heard in recital on April 21, and Carmine Pandolfi, violinist, also on the same date. T. H. PARKER

Paul Robeson to Feature American Cantata Next Fall

Paul Robeson, Negro baritone, will feature the 'Ballad for Americans', with text by John La Touche and music by Earl Robinson, which he introduced this season, on his concert programs next Fall. College glee clubs will join the baritone in presenting the cantata when he gives campus recitals at Rutgers University, Colgate University, University of Minnesota, North Dakota State College, University of Washington, University of Oregon, Brigham Young University and others. Mr. Robeson will also sing this work with the Philadelphia Orchestra in Philadelphia on Dec. 13, 14 and 16, and in New York, on Dec. 17.

CHORUSES INCREASE PHILADELPHIA FARE

Randall Thompson Conducts Own Cantata—Bruch's 'Odysseus' Led by Thunder

PHILADELPHIA, May 5.—Two distinctive choral programs contributed to recent musical activities. The Choral Art Society augmented by the Chorus of the Philadelphia Conservatory of Music gave a concert in Town Hall on April 10, a feature being Randall Thompson's cantata, 'The Peaceable Kingdom', under the able leadership of its composer. Other choral works, conducted by Clyde R. Dengler, were by Brahms, Holst, Grainger, Richard Purvis and others. Accompanists were Marie Kennedy and R. Vivian Walton. The program also presented Paul Nordoff, pianist, in a group of his arrangements of Foster melodies, and pieces by de Falla, Mompou, Lecuona and Ravel; and Elsa Hilger, cellist, in Haydn's Concerto in D, with Allison R. Drake at the piano.

A notable program and fine choral singing marked a concert by the Harvard Glee Club and the Radcliffe Choral Society in the Bellevue-Stratford ballroom on April 5, with G. Wallace Woodworth conducting. Outstanding were three excerpts from Giovanni Gabrielli's 'Processional and Ceremonial Music'. Selections from works composed by Mozart in connection with Masonic observances and choruses from Bach's B Minor Mass and Handel's 'Jephtha', 'Semele' and 'L'Allegro' proved enjoyable. American composers represented were Walter Piston, Randall Thompson, Robert Delaney and Edward B. Lawton.

Bruch's 'Odysseus' was given an excellent performance by the Choral Society of Philadelphia, Dr. Henry Gordon Thunder conducting, in the auditorium of the Drexel Institute of Technology on April 4. Edward Rhein sang the part of Odysseus; Veronica Swiegart, the contralto arias. Other soloists included Ruth Zensen and Bertha Craig Clair, sopranos; James W. Jones, Jr., tenor, and Charles Mundy, bass. The accompaniments engaged an ensemble of Philadelphia Orchestra instrumentalists and Helen Boothroyd Sauer and William Sylvano Thunder were at the piano and organ respectively. Leanna Edgar Chase was the Narrator.

WILLIAM E. SMITH

WASHINGTON CLUBS HOLD CONVENTION IN TACOMA

Federation Meets for Four-Day Session—Dramatic Pageant Given—Golden Cup Awarded to North East

TACOMA, WASH., May 5.—The annual convention of the Washington State Federation of Music Clubs was held in Tacoma April 17-20. The four days were filled with programs and reports of music progress in the state.

The highlight of the convention was the dramatic pageant, 'The Bright Path of Music', written by Marietta C. Kennard. Those participating were: Readers: Prologue read by Rev. Holland F. Burr; Narrator, Rev. Arthur Bell, and Interpolation, read by Rabbi Montague Cohen. Musical numbers were: Hebrew music, Eva Finesilver, Seattle; Junior Gregorian Choir, Seattle, Helen Newland Maurier, director; Messiah Lutheran Church Choir, Fritz

Bernsten, director; and the First Congregational Church Choir, J. W. Bixel, director.

The Golden Cup, trophy presented to the district with the greatest number of new clubs, was accepted by Ruth Sampson, for the North East District. Newly-elected officers are: president, Maud L. Williams of Bellingham; vice-presidents, Ruth Sampson of Spokane, Mrs. H. Brian Johnson of Everett and Mrs. L. O. Anderson of Chelan; recording secretary, Mrs. Clifford Hughes of Seattle; corresponding secretary, Mrs. John Roy Williams of Bellingham; and treasurer, Persis Horton, N. B.

MANITOBA CONTEST WINNERS PERFORM

Annual Competition Festival Presents Twenty-two in Winnipeg Concerts

WINNIPEG, May 5.—The twenty-second annual Manitoba Musical Competition Festival was held in the Civic Auditorium and the Music and Arts Building from April 1 to April 13. The trio of distinguished English adjudicators were Dr. C. H. Moody of Ripon; John Goss of London; and Bernard Naylor of Cambridge.

The competition is managed and controlled by the Men's Musical Club of Winnipeg. J. G. Fraser is president of the general executive managing the event. The festival closed on April 13, with a concert given by the twenty-two winners in the Auditorium before a capacity audience.

The Manitoba Schools' Orchestra, comprising 130 players, with forty members from rural areas, gave its annual concert in the Auditorium on March 29, Ronald Gibson conducting. Assisting artists were Goldie Bell, violinist, and Ruth Werier, pianist.

Prize-winning compositions for the annual original composition competition held by the Wednesday Morning Musicales were heard before the club at the final meeting of the season held on April 3. Compositions by Hugh Bancroft, Frans Niermeier and Harold J. Lupton were performed.

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MUSICAL AMERICA for May 10, 1940

MILWAUKEE STARTS ITS OWN SINFONIETTA

Julius Ehrlich Conducts New Group Sponsored by Friends of Music

MILWAUKEE, May 5.—The Milwaukee Sinfonietta, an orchestra composed of townspeople and for the people of the town, was introduced to the city on April 18 at the Pabst theatre, Dr. Julius Ehrlich conducting. On May 2 it gave its second concert and on both evenings the house was filled by listeners devoted to music and those who have for a long time hoped for a local symphony orchestra.

The sinfonietta consists principally of strings, a 'cello section headed by the



Bruno V. Bitker

gifted Joseph Schroetter; violins, with the talented Abe Meltzer as concertmaster; and violas and double basses of quality. Added to the strings were excellent woodwinds and horns. The program of the first concert consisted of Handel's 'Agrippina' Overture, a Concerto Grosso by the Eighteenth Century composer, William Defesch, which received its American premiere; the Fifth Symphony of Schubert; Wagner's 'Siegfried Idyll'; Honegger's 'Pastorale d'Ete'; and Bartók's 'Roumanian Folk Dances'.

The program for the May 2 concert offered music by Beethoven, Mozart, Shostakovich, Brahms, Schubert, and Josef Strauss. The Sinfonietta is sponsored by The Milwaukee Friends of Music with Bruno V. Bitker as president, and they have every right to be proud of their start toward a Milwaukee Symphony.

A. R. R.

played Bach's sonatas in G Minor and A Minor for violin alone.

With Louis Bailly's direction, student musicians at the Curtis Institute on April 30 played Haydn's Quartet in B Flat; Brahms's Trio in B, Op. 8; Beethoven's Septet in E Flat, and Mendelssohn's Sextet in D.

The Little Symphony Society of Philadelphia played in the Academy of Music Foyer on April 18 under Joseph Barone. Beethoven's 'Egmont' overture, Wagner's 'Siegfried Idyll', excerpts from Mahler's 'Songs of a Wayfarer' and Verdi's 'Otello', with Hilda Morse, young soprano, as soloist, were heard. The second part of the program, directed by Ezra Rachlin, offered Mozart's 'Musikalischer Spass' for two horns and strings; Brahms's Double Concerto; and 'Music for Chamber Orchestra' by Alvin Etler, American composer and member of the Indianapolis Symphony. The solo parts in the Brahms concerto were commendably played by Herbert Baumel and Nathan Stutch. Mr. Etler's composition was heartily applauded.

The concluding faculty concert at the Philadelphia Conservatory of Music was given in Ethical Society Auditorium on April 18. Paul Nordoff's suite for two pianos engaged Marie Zerman Drake and Allison R. Drake; Elsa Hilger, cellist, contributed her own transcription of Bach's Chaconne, and collaborated with Trude Gundert, violist, in Halvorsen's arrangement of a Handel Passacaglia; Henry Harris, pianist, was heard in Schumann's 'Etudes Symphoniques'. The Kurzweil Trio brought its series to a close in the Philadelphia Art Alliance on April 18. Beethoven's Trio in D, Op. 70, No. 1, and Donald Pond's 'Trio for Dancers' were listed, the latter enlisting the participation of Don Oscar Becque and Elizabeth Friedman, dancers.

WILLIAM E. SMITH

PHILADELPHIA HEARS NEW NATIVE WORKS

Curtis Institute Recital of American Music Closes Chamber Series

PHILADELPHIA, May 5.—This season's Historical Series of Solo and Chamber Music at the Curtis Institute came to a close on April 23 with a program of American music.

Randall Thompson, director of the institute, was represented by 'Americana', sung by the school's Madrigal Chorus with Eugene Bossart at the piano and Dr. Thompson conducting. Another work of Dr. Thompson was a Suite for oboe, clarinet and viola, excellently set forth by Ralph Gomberg, James King and Albert Falkove, in a first concert performance. Samuel Barber was represented by a group of songs, sung by Willa Stewart, soprano, with the composer at the piano, and by 'A Stopwatch and an Ordnance Map', an effective setting of a poem (by Stephen Spender) on the death of a soldier in the recent Spanish Civil War. Calling for male chorus, two bassoons and tympani, and conducted by Mr. Barber, the composition had its premiere. Other numbers included: Carlos Salzedo's Sonata for harp and piano, played by Lynne Wainwright and Ralph Berkowitz; a group of songs by Charles Ives, sung by Theodore Uppman, baritone, with Mr. Berkowitz as accompanist, and Quincy Porter's second sonata for violin and piano, performed by Rafael Fruian and Vladimir Sokoloff.

Chamber Music at Institute

At the Curtis Institute on April 19, Marcel Tabuteau directed a fine program of chamber-music. A highlight was Mozart's Quintet in E Flat, played by Jorge Bolet, piano; John DeLancie, oboe; James King, clarinet; Manuel Zegler, bassoon, and David Hall, horn. Other works were: Beethoven's variations (for two oboes and English horn) on 'La ci darem la mano' from 'Don Giovanni'; Rieti's sonata for piano, oboe, flute and bassoon; a Fuga by William Strasser and pieces by Hugues, deWailly, Ravel-Kay, and Turina-Strasser.

Two recitals in a series of three by Adolf Busch and Rudolf Serkin in Casimir Hall of the Curtis Institute on April 28 and May 1 furnished rare pleasure. Sterling musicianship distinguished readings of these sonatas by Mozart, Beethoven and Brahms. Mr. Busch also

ended. A 21-week season would mean a \$57-a-week base pay; a season of 22 weeks, \$56; and a season of 23 weeks, \$55.

The agreement reached April 22 will go into effect only if the financial campaign reaches the \$107,600. Hence the future of the National Symphony depends on the success of the canvassing army now out gathering contributions.

JAY WALZ

Pietro Yon Gives Two Recitals

Pietro Yon, organist and composer, gave an organ recital at the Proctor High School in Utica, N. Y., on April 17. His program consisted of his own 'Santa Romantica' and works by Bach, Angelelli, Elert, Rentondi, Weaver and Renzi. On April 29 he was heard in Trenton, N. J., at the First Presbyterian Church, assisted by the choir directed by Alice M. Berman. Mr. Yon's three-part 'Life of Christ': 'Gesu Bambino', 'O Faithful Cross', 'Christ Triumphant', for solos, choir and organ, was featured on the program. Mr. Yon will play in Boston on May 12.

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NEW MUSIC: New Songs, Choral Novelties and Violin Pieces Issued

EFFECTIVE NEW SONG BY MISCHA LEVITZKI

A NEW song, 'Do you remember?', by Mischa Levitzki, which has just come from G. Schirmer, Inc., has a special interest quite apart from its musical value because of the fact that the words were written by Marks Levine, whose public activities heretofore have followed along quite different lines.

The tenderly, though not tritely, sentimental poem, with its touch of delicate whimsy, has an appealing quality which the composer has most happily matched in the melodic character of the setting that he has provided. The well-written accompaniment consists of flowing arpeggiated figurations of distinctively musical contour and these are based upon invariably smooth harmonic progressions. The voice part is eventually developed to an exceptionally brilliant and telling climax on an unexpected high note, while the subsiding final phrase has an insinuating tinge of nostalgia. The character of both words and music lends to the song an immediate effectiveness and makes it eminently grateful to sing. It is issued in three keys, for high, medium and low voice.

FINE CHORAL NOVELTIES PUBLISHED BY GALAXY

CHORAL novelties of exceptionally high standard that come from the Galaxy Music Corporation include a fine chorus for mixed voices by Gustav Klemm, entitled 'God Who Made the Mountains'. The text of thanksgiving is by Elizabeth Evelyn Moore and the setting provided by Mr. Klemm combines melodic beauty and devotional dignity in stirringly forthright choral utterance.

Two settings by T. Tertius Noble of chants from the Episcopal church service are worthy companions of the composer's previous church works. One is a 'Jubilate in G', which reflects the spirit of the words with an inspiring joyousness and spontaneity, while the other, a 'Festival Te Deum', necessarily of more elaborate development, is equally uplifting in its equally spontaneous and impressive churchly beauty. There is an optional solo for bass voice. The performance-time for the 'Te Deum' is given as six and a half minutes, while that for the 'Jubilate' is three minutes.

Six Benedictions and Three Amens by Alan Floyd, with texts for the first-listed by Bernard C. Clausen, D.D., are published as a set. They are written for a four-part choir of mixed voices and the Benedictions average a page in length. Each one of them, as well as each of the Amens, has a distinctive and appropriate beauty, and inasmuch as each Benediction terminates on the F major chord any one of the three Amens may be used interchangeably with any of the Benedictions. The Amens, characterized as the 'Bellefield', the 'Bayard' and the 'Bernard', are, respectively, sevenfold, threefold and four-fold.

Then the 'Alleluia' from the Bach Christmas cantata, 'For us a Child is born', published by the firm a few months ago with an English version of the text by Sydney Biden, is now issued separately in two new versions by Channing LeFebvre, one for women's chorus, the other, for men's voices. In both cases the ar-

rangement has been made with exemplary judgment and telling effectiveness.

In the secular field the charming old English folksong 'Early One Morning' is published in a new arrangement for three-



Cesare Sodero



Mischa Levitzki

part women's chorus, with soprano solo, by Katherine K. Davis, who has again been governed by a keen artistic sense of style and choral effect in planning this version. And another folksong, this one from Bohemia, the jocular 'Countryman! Countryman!', has been made into a rousing chorus for mixed voices by Homer Whitford, with an English version of the text by Ruth Struik.

Galaxy has also brought out a notably fine organ piece by Roland Diggle, a 'Toccata Pomposa', which fully lives up to the implications of its title. It is planned along compact formal lines and its short middle section is so sharply contrasted in mood as to pave the way for the majestic return of the main part with still more triumphal effect. It forms an imposing postlude of some five-and-a-half minutes' duration.

VIOLIN PIECES BY SODERO AND NOVELTIES FOR ORGAN

CONCERT violinists will find reason to be intrigued by a pair of new solos for their instrument, with piano accompaniment, by Cesare Sodero that Carl Fischer has brought out. One is 'Moonlight on the Lake' and the other, 'Punchinello and the Butterfly'. Essentially concert pieces, they offer material for only concert players and advanced students of the violin. Nor are the piano parts for unskilled pianists.

The harmonization is essentially sophisticated, especially in 'Moonlight on the Lake', in which a poetic mood of individual beauty is created and sustained. Its companion piece, described in the subtitle as "a humorous episode", has a persistent rapid, chromatic figuration in the violin part to suggest the flitting butterfly, while the piano part bears the responsibility of portraying the more angular Punchinello. It forms a saliently effective contrast to the tone picture of moonlight on a lake.

Two new organ solos by C. A. J. Parmentier come from the same publishers, a 'Chant triste' and 'Supplication', and both are up to the minute in being provided with detailed registration for both pipe and Hammond organs. While both pieces are admirably worked out the first makes perhaps the more immediate appeal. Its songful, sustained slow section has a special beauty, which is recalled in the impressive chorale-like finale.

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Then there is a set of four piano pieces of distinctive character, both as regards the thematic material and the harmonic feeling, by Mary Carr Moore, called 'Forest Sketches', the composer's opus 100. The finest of the set, it must be noted, is the one written earliest, 'Murmur of Pines,' a piece that invests its descriptive-ness with poetic subtlety. Though only now published, it won the Cadman Creative Club's prize some ten years ago. The 'Dance of the Wood-Sprites' is a scherzo of whimsical gaiety, while 'Before the Dawn' and 'Twilight in the Forest' are imaginative mood pictures, the latter, it is true, carrying the harmonic idiom adopted to somewhat extreme lengths.

carried over the characteristic Brahms spirit and style and converted both the prelude and the fugue into an eminently pianistic piece of opulent sonorities without undue inflation of the original tonal dimensions. At the same time each is led up to a tonal climax of imposing majesty and breadth.

The music public is so accustomed to hearing piano transcriptions of the Bach organ works that pianists will doubtless find that the substitution of so well made a transcription of an organ prelude and fugue by Brahms will arouse a special measure of interest.

L.

BRIEFER MENTION

Male Voices (4 parts):

'Oh, What Delight!' prisoners' chorus from 'Fidelio' by Beethoven, edited by Willard Rhodes; 'Hot Stuff (We Hope)', with B-flat clarinet obbligato, by Robert McBride (C. Fischer). 'Hop-i-ty Hop' by Franco Leoni (Stainer & Bell: Galaxy).

'We be soldiers three', 16th century marching song, arr. by J. W. Horton (Elkin: Galaxy). 'Kathryn's Wedding Day' (German), arr. by Morten J. Luvaas (Birchard).

'Wiegenlied' ('Slumber Song'), Russian folksong, arr. by Roy Dickinson Welch; 'Those bowed in loneliness', by Tchaikovsky, arr. by Wallingford Riegger; 'Where'er ye walk', from Handel's 'Semele', arr. by Harvey Enders; 'Travel light', by William A. Schroeder, arr. by Gerald Wilfrid Gore; 'Hoodah Day', sea chantey, and 'Ain't gonna study war no more', spiritual, arr. by Noble Cain (Flammer).

'Care selve' ('Come, my beloved'), from Handel's 'Atalanta', arr. by Robert Homer Jones; 'Friend', by Clara Davies, 'Tranquility', by George L. Miller, 'Spanish Gold', by Howard Fisher, and 'Tom-big-bee River', arr. by Noble Cain; 'Thor strides forth' by Alec Rowley; 'Good-night' ('Shine, shine, moon'), by A. Scott Gatty, arr. by Leslie Woodgate; 'The Old Man That Lived Near Hell', old Ulster song, arr. by Herbert Hughes (Boosey-Hawkes-Belwin).

'By the Riverides', by S. E. Lovatt; 'The Leaves of Yesterday', by Alan Gray; 'My Love's an Arbutus', old Irish, arr. by Samuel Underwood; 'Rhuddlan Marsh', old Welsh, arr. by S. E. Lovatt (Stainer & Bell: Galaxy).

'Sailors' Song', by Grieg, and 'What shall we do with the drunken sailor?' sea chantey, arr. by Sigmund Spaeth (Sprague-Coleman).

Boys' Voices:

'Poor Man's Garden', by Kennedy Russell, arr. as two-part chorus for unchanged boys' voices or girls' voices by Noble Cain (Boosey & Hawkes).

'The Arkansaw Traveler', arr. for two-part chorus by Wallingford Riegger; 'John Peel', old English hunting-song, and 'Carmencita', Mexican folksong, arr. for three-part chorus by W. Riegger; 'The Arkansaw Traveler', arr. for four-part Junior High School chorus by W. Riegger (Flammer).

Mixed Voices (4 parts):

'You goin' to reap jus' what you sow', spiritual, by H. T. Burleigh (Ricordi).

'Lullaby', by Brahms, arr. by Clarence C. Robinson; 'In the Evening by the Moonlight', by James A. Bland, arr. by Orrie Lee (C. Fischer). 'Zamboanga', by Thomas Vincent Cator, arr. by Arvid Samuelson (Boosey-Hawkes-Belwin).

'Charm me asleep', by Ralph Greaves; 'Past three o'clock', tune of 'London Waits', arr. by Ralph Greaves (Oxford; C. Fischer).

'In Summer-time on Bredon', by Reginald Johnson, poem by A. E. Housman (Elkin: Galaxy).

'Bourrée', by Bach, as adapted by Louise Snodgrass, and 'Hold out yo' light', spiritual, arr. by Gerald Wilfrid Gore; 'My Lovely Rose', by A. M. Myrberg, arr. by Arvid Samuelson; 'Swedish Evening Prayer', by Erik Gustav Geijer, arr. by Linnea Hokanson; 'The Lone Oak-Tree', Russian folksong, arr. by Boris Levinson; 'La Spagnola', by De Chiara, arr. by Josef Furgiuele; 'Spring comes o'er the hill', by J. S. Bach, 'Liebestraum', No. 3, by Liszt, with original piano solo retained intact, and 'I pledge allegiance to my flag', by Myrtle Miller Bridges, arr. by Wallingford Riegger; 'April is in my mistress's face', by Thomas Morley, and Hymn to Music, by Dudley Buck, edited by Noble Cain; 'Autumn' ('The Awakening of Spring'), by Gretchaninoff, and 'Songs My Mother Taught Me', by Dvorak, arr. by Noble Cain (Flammer).

Mixed Voices (miscellaneous combinations):

'The silver moon is shining' (Italian), for two sopranos, alto, tenor and basses, harmonized by Katherine K. Davis (C. Schirmer).

'Sometimes I feel like a motherless child', spiritual, arr. for two sopranos, alto, tenor and bass by Haydn M. Morgan; 'Ode to Solitude', by Noble Cain, for two sopranos, alto, tenor and basses (Birchard).

'Duna', by Josephine McGill, arr. for two sopranos, alto, tenor and basses, 'Land of Hope and Glory', by Edward Elgar, arr. for the same combination, and 'Macushla', by Dermot Mac-Hurrough, arr. for two sopranos, alto, two tenors and two basses, by Wayne Howorth (Boosey & Hawkes).

'Come to the fair', by Easthope Martin, arr. for two sopranos, alto, tenor and basses by Wayne Howorth (Enoch: Boosey-Hawkes-Belwin).

Training Ensemble Completes Tenth Year

National Orchestral Association, Leon Barzin, Director, Places 153 Players with Major Orchestras in Past Decade

THE National Orchestral Association, Leon Barzin, conductor, completed its tenth concert season at the conclusion of its final program of the present season in Carnegie Hall on the evening of April 22. During the past ten years, 183,899 persons have heard the National Orchestral Association players perform, and since the season 1930-31, 153 students obtained positions in major orchestras of the country.

1,337 Students Enlisted

The National Orchestral Association is a training orchestra for young musicians and the Association does not award a diploma of graduation to a student until he has won a position with a major orchestra. During the past ten years of its activity, the orchestra has played 802 compositions, 109 from manuscript. The figure for the number of compositions represents a summary of each year's total and therefore includes duplications. The number of students enlisted in the past ten years was 1,337, ninety-nine of these were students of conducting. 128,984 people have attended the Monday evening series of concerts at which 105 soloists appeared with the orchestra. 54,915 people heard the Saturday afternoon series at which thirteen soloists appeared. The total attendance for the past ten years was 183,899, and 118 soloists were heard. 917 rehearsals were held between 1930-1940, and fifty-eight concertos were performed in the Saturday afternoon concerts.

The Concerto repertoire of the orchestra is unusual and unusually large. The majority of works in this form have been performed in the Gabrilowitsch Memorial Series and have enlisted the services of many noted musicians.

Works performed during the past ten years and soloists heard, are as follows:

Bach, Concerto in E, played by Elman; Concerto in A, Gabrilowitsch; Concerto No. 3 in A, played by Feuermann; Concerto in A Minor for violin and orchestra, Milstein.

Beethoven, Concerto in D, played by Elman; Concerto in C Minor, No. 3, Op. 37, Gabrilowitsch-Hess; Concerto in G, No. 4, Op. 58, Gabrilowitsch-Hess; Concerto in E Flat, No. 5, Gabrilowitsch-Serkin-Petri; Triple Concerto, Kroll-Gottlieb-Shure; Phantasy for piano, chorus and orchestra, Gabrilowitsch; Concerto No. 1 in C, Serkin; Concerto No. 2 B Flat, Levitzki.

Bloch, 'Schelomo', played by Feuermann. Brahms, Double Concerto, played by Shapiro-Gottlieb; Concerto in A Minor, No. 1, Gabrilowitsch-Serkin; Concerto in B Flat, No. 2, Gabrilowitsch-Serkin; Concerto in D Major, Elman.

Boccherini, Concerto in B Flat, played by Feuermann; Bruch, Concerto in G

Minor, No. 1, Elman; Chopin, Concerto in E Minor, Gabrilowitsch; Dvorak, Concerto in A Minor, Elman; Concerto in B Minor, Feuermann (twice); Franck, Variations Symphoniques, Gabrilowitsch; Glazunoff, Concerto in A Minor, Elman; Haydn, Concerto in D, Feuermann; Lalo, Symphonie Espagnole, Elman; Liszt, Concerto in A, No. 2, Gabrilowitsch; MacDowell, Concerto in D Minor, Serkin (twice); Mendelssohn, Concerto in E Minor, Elman; Concerto in G Minor, Serkin.

Mozart, Concertante: violin, viola, played by Kroll-Barzin; Concerto in D Minor, K. 466, Gabrilowitsch-Hess; Concerto No. 9, K. 271, Serkin (twice); Concerto No. 26 in D, Petri; Concerto in C, No. 21, Serkin; Concerto in C Minor, No. 24, Hess; Concerto in A, No. 23, Levitzki; Concerto in A, Elman.

Paganini, Concerto in D, played by Elman; Rachmaninoff, Concerto in C Minor, No. 2, Gabrilowitsch; Saint-Saëns, Concerto in A, Feuermann; Concerto in B Minor, No. 3, Elman.

Schoenberg-Monn, Concerto for 'cello and orchestra, Feuermann; Reicha, Concerto for 'cello and orchestra, Feuermann; Schuman, Concerto in A Minor, Feuermann; Concerto in A Minor, Gabrilowitsch-Serkin; Spohr, Concerto No. 8 in A Minor, Elman; Strauss, Burlesque, Gabrilowitsch; 'Don Quixote', Feuermann.

Tartini, Concerto in D, Feuermann; Toch, Concerto for 'cello and orchestra, Feuermann; Tchaikovsky, Concerto in B Flat Minor, Gabrilowitsch; Rococo Variations, Feuermann; Concerto in D, Elman-Milstein; Vieuxtemps, Concerto No. 5 in A Minor, Elman; Weber, Konzertstück in F Minor, Gabrilowitsch; Konzertstück in F, Feuermann; Wieniawski, Concerto No. 2 in D Minor, Elman.

FOUNDATION HOLDS ORATORIO FESTIVAL

Alberti Conducts Performances of Mendelssohn's 'Elijah' and Verdi's Requiem

The Dramatic Oratorio Festival Foundation, of which Solon Alberti is general director, held its annual festival at the Central Christian Church in New York in the last week of April. The festival opened on April 23 with a performance of Mendelssohn's 'Elijah' in a dramatized version, with Finley Walker in the role of the prophet. The augmented Angelus Choir, conducted by Mr. Alberti, provided choral support to the soloists.

On April 25 Artist's Night was held with Frances Watkins, coloratura soprano, Alfredo Saint Malo, violinist, and Harold Patrick, baritone, participating. Harriet B. Greenwood accompanied Mr. Saint Malo, and Mr. Alberti was at the piano for Miss Watkins and Mr. Patrick, who sang a duet from 'Rigoletto' in addition to their solo groups. The Angelus Choir appeared again on April 28 in Verdi's Requiem with soloists including Nita Gale, soprano, Anne Judson, contralto, Leopold Glushak, tenor, and Artells Dickson, bass. A recital by Roland Hayes closed

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Traubel Honored by Mu Phi Epsilon



The First Award Ever to Be Given a Singer by Mu Phi Epsilon Is Presented to Helen Traubel (Left) by Mrs. George Kingdon Parsons, President of Tau Alpha Chapter in New York

Larry Gordon

HELEN TRAUBEL, dramatic soprano of the Metropolitan Opera, who made her debut with that organization on May 12, 1937, in the Spring season of opera, and who first appeared with the Metropolitan in its regular season on Dec. 28, 1939, as Sieglinde in 'Die Walküre', received a Medal Award presented by the Tau Alpha Chapter of Mu Phi Epsilon, National Music Honor Society, at a dinner concert at the Hotel St. Moritz on April 25.

The event was the third in a series of dinner concerts and was given under the auspices of Mrs. George Kingdon Parsons, president of the chapter. Mme. Traubel was selected by the chapter for the Medal Award, as an American artist, American trained, who has been voted by the chapter's membership as

having given the best performance during the year. The award, the first ever given a singer by this honor society, was based, not alone upon her opera debut and subsequent performances at the Metropolitan Opera House, but also upon her New York recital debut on Oct. 8 at Town Hall, and her appearances on Dec. 14 and 15 as soloist with the New York Philharmonic-Symphony in Carnegie Hall.

A concert following the dinner was given by members of the Tau Alpha Chapter and the Symphonic Singers, Allen Hinckley, conductor. The following artists participated: Zella Gentry, Mary Frances Ryan, Katharine Urban and Gertrude Otto, Helen Brooks Fausset, and Marjorie McClung. The audience applauded fervently.

the festival on April 30. Mr. Hayes sang works by Bononcini, Purcell, Handel, Beethoven, Schubert and Debussy, a Brazilian chant and group of Spirituals.

WASHINGTON GREETS WOMEN COMPOSERS

Group from National League of American Pen Women Convenes

WASHINGTON, D. C., May 5.—New music by the composers' group of the National League of American Pen Women was presented in a series of programs and services from April 20 to 26. Composers from points as distant as Denver, Colo., and large audiences of Washingtonians attended the several events.

The program, arranged by Elizabeth Merz Butterfield, of Jamestown, N. Y., acting music chairman, began with a musicale in the Congressional Club on April 19, and reached a climax on April 25, with a recital and reception in the Women's City Club.

Many of the events were for composers only, but the public had its share of music, too. On the morning of April 21, choirs in six Washington churches sang anthems by American women composers. That night a program was given in the Washington Club with the audience selecting its favorite numbers. The following Wednesday night a composers' banquet in the Willard Hotel was followed by another composers' concert.

The group was received at the White House on April 22, and that evening Ester Linkins was hostess at a soirée

in honor of the composers. Dorothy Radde Emery of Washington, co-chairman of the convention, gave a breakfast for the visitors on April 23, and that afternoon composers were the guests of E. F. Droop and Sons Co. to meet the public and autograph music.

In addition to Mrs. Butterfield and Mrs. Emery composers in attendance included: Harriet Ware, national chairman of music, Plainfield, N. J.; Pearl Adams, Palm Beach, Fla.; May Arno, Denver, Colo.; Iris Brussels, Paterson, N. J.; Bonita Crowe, Atlanta, Ga.; Lulu Jones Downing, Evanston, Ill.; Clara Edwards, New York; Anna George, Hattiesburg, Miss.; Marianne Genet, Wilkinsburg, Pa.; Mary Howe, Washington, D. C.; Katherine Lucke, Baltimore, Md.; Alma Grayce Miller, Washington, D. C.; and Mary Pickens Opie, Olney, Md.

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Orchestral Concerts

(Continued from page 10)

Society; Mrs. Melvin E. Sawin, chairman of the Young People's Concerts Committee, and Mr. Ganz.

The awards went to the children who submitted notebooks for the Carnegie Hall and the Town Hall series of the Young People's Concerts. The request program, compiled from the votes of the young listeners, included a movement from Schubert's 'Unfinished' Symphony; the finale from Mozart's 'Jupiter' Symphony; Paul White's 'Mosquito Dance'; a Strauss waltz; two works by Mr. Schelling, the Tarantella and 'Berceuse pour un enfant malade'; and Herbert's 'American Fantasy'. A special prize and medal were awarded to Philippa Duke Schuyler, eight-year-old Negro child, who attends the Convent of the Sacred Heart, and who has won several prizes in previous years. R.

Lemay Conducts New York City Symphony

New York City Symphony, Paul Lemay conducting. Carnegie Hall, April 28, evening:

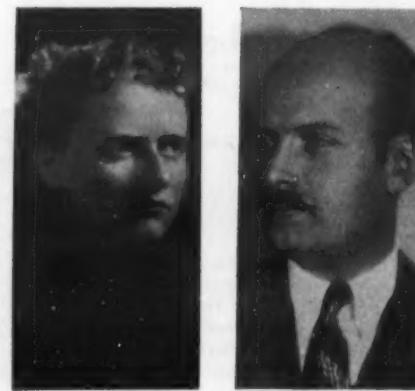
Overture 'Leone' No. 3.....Beethoven
Third Symphony.....Strauss
'Don Juan'.....Strauss
'A Night on the Bare Mountain'.....Mussorgsky
Three Dances from 'The Three-Cornered Hat'.....Falla

Once again an enthusiastic audience was on hand to hear the New York City Symphony in the fourth concert of the series being sponsored by Mayor LaGuardia and the New York City WPA Music Project. One of the many services which this series is rendering the local music public is the opportunity which it is giving for guest conductors from various parts of the country to be heard here. Mr. Lemay, who is conductor of the Duluth Symphony, guided the orchestra expertly.

The evening began dramatically with the 'Leone' No. 3 overture, which led to Brahms's Third Symphony, which has been somewhat neglected on orchestral programs this season. The orchestra played it with spirit and enthusiasm. After the intermission came three brilliant and dramatic works, in contrast to the sterner stuff of the first half. R.

Orchestrette Classique Closes Season

A concerto for marimba and orchestra was the most striking work given at the final concert of the Orchestrette Classique conducted by Frédérique Petrides in the Carnegie Chamber Music Hall on the evening of April 29. Paul Creston was the composer and Ruth Stuber soloist. The work turned out to be not nearly so bad as might have been expected and aroused considerable enthusiasm. Mr. Creston has made much of the solo instrument which, while lacking in sonority, has a very definite individual color. The program also included Beethoven's Overture, 'The Creatures of Prometheus', Barbrolli's Concerto for Oboe and Strings on



Frederique Petrides

Paul Lemay

Themes from Pergolesi, with Lois Wann as soloist; short dances by Béla Bartók, in one of which Hilda Barnett was violin soloist. Mozart's D Major Serenade and Haydn's 'Clock' Symphony completed the list. N.

Serkin Soloist in Brahms Work in Final Philharmonic Concerts

New York Philharmonic - Symphony, John Barbrolli conducting; assisting artist, Rudolf Serkin. Carnegie Hall, May 4, evening:

Overture to 'The Bartered Bride'.....Smetana
Concerto in D Minor, No. 1.....Brahms
Mr. Serkin
Prelude and 'Liebestod' from 'Tristan und Isolde'.....Wagner
'Waldbewen' from 'Siegfried'.....Wagner
Overture to 'Tannhäuser'.....Wagner

The Brahms was the most interesting work of the evening. Mr. Serkin played superbly and received tremendous applause from the audience. There were moments when his tone suffered in color through increase of volume, but otherwise his performance was very beautiful. Mr. Barbrolli accompanied well.

The Smetana Overture was unimpressive, lacking in clarity. Of the Wagner excerpts, those from 'Tristan und Isolde' were the best. In both the others the string tone sounded harsh. All three, however, were much applauded, and the audience said farewell to conductor and players with evidence of hearty appreciation. The program was repeated for the final Sunday afternoon concert. H.

Institute of Musical Art Students Heard in Orchestral Program

The orchestra and chorus of the Institute of Musical Art of the Juilliard School of Music gave a joint concert, on the evening of April 26, in the concert hall. Under the baton of Willem Willeke, the orchestra began the program with Goldmark's 'Sakuntala' Overture. Following this, an Adagio for 'Cello was played by Dorothy Coy, and the Tchaikovsky Violin Concerto by David Sarser. After the intermission, Barbara Homquist played Schumann's Piano Concerto, and the program closed with Bruch's cantata, 'Fair Ellen', with the solo parts sung by Robert Bernauer, baritone, and Biruta Ramoska. N.

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CINCINNATI HAILS GOOSSENS SYMPHONY

Conductor's First Essay in Symphonic Form Acclaimed—Dedicated to Players

CINCINNATI, May 5.—The Cincinnati Symphony season for 1939-40 closed in a burst of glory for its gifted conductor, Eugene Goossens. The members of the orchestra also shared in the triumph but the major portion of the acclaim went to Mr. Goossens. His was the unusual pleasure of hearing one of his own important compositions played in a superb fashion. The work was the First Symphony of Mr. Goossens, Op. 58, and dedicated to the Cincinnati Symphony. The occasion was its world premiere.

Mr. Goossens said of the work, that he had waited until maturity to compose a symphony, when he would have something important to say and the understanding to say it well. Hearing the symphony, one feels that the composer is a person of refinement, who has a flair for melodic statement and a comprehensive understanding of orchestration. The composer advises that the work has no message, and that it adheres to the strict sonata form. There is a wealth of material in the first movement, which Mr. Goossens has manipulated with finesse. There are two themes, one ominous, one wistful. These, the composer tells us, are the kernel of the symphony, and they recur again and again throughout the composition.

The second movement has an enduring quality of great beauty, giving the composer ample opportunity to express his deeper emotions. The third movement, a 'Divertimento', has an unexpected gayety; it almost seems to be in a mood of careless abandon. There is a Fugato of outstanding loveliness in the fourth movement, a movement constructed in the grand style, with a triumphant conclusion, which includes the organ, as well as the full orchestra.

Bronze Plaque Given to Conductor

At the conclusion of the performance of his work, Mr. Goossens was given a startling ovation, the orchestra playing a fanfare while orchestra men and audience arose to acclaim the success of the composition. Edgar Friedlander, acting manager of the orchestra, presented to Mr. Goossens a bronze plaque which had been tendered to him by the members of the orchestra. Completely surprised and pleased, Mr. Goossens accepted the plaque with his customary aplomb, thanking the men profusely. The orchestra deserves great praise for the excellent presentation which it gave of Mr. Goossens's work.

The program opened with Mendelssohn's Overture, 'Fingal's Cave', and after the intermission, the orchestra and Mr. Goossens devoted themselves to that old favorite, the Brahms Symphony No. 1 in C Minor.

VALERIA ADLER

Novotna to Sing in Hollywood Bowl

Jarmila Novotna, Czech soprano of the Metropolitan Opera, left New York on May 5 to spend the summer in California with her husband, Baron George Daubek and their two children. During the summer she is scheduled to sing at the Hollywood Bowl, and will open her fall concert tour in Pittsburgh, Pa., on Oct. 6.

OMAHA MUSICAL GROUP ELECTS NEW PRESIDENT

Mrs. Samuel Rees, Jr., Becomes Leader of Tuesday Musical Club—Omaha Little Symphony Heard

OMAHA, May 5.—Mrs. Samuel Rees, Jr., was recently elected president of the Tuesday Musical Club, non-profit musi-



Omaha World-Herald

Mrs. Samuel Rees, Jr., New President of the Omaha Tuesday Musical Club

cal promotion organization. Juliet McCune will continue to serve as program chairman together with Mrs. Harvey Milliken, publicity, and Mrs. Frank Conlin, membership chairman. Mrs. Carleton Woodward of Council Bluffs was chosen as vice-president, Mrs. W. H. Smails, auditor, and Mesdames Roy Page, A. D. Dunn and C. M. Wilhelm as advisory committee.

The Omaha Little Symphony, Richard E. Duncan, conductor, made its debut on April 23 at Joslyn Memorial Hall under the auspices of the Matinee Musical Club. Its well selected program, excellently presented, was a movement toward the revival of the Omaha Symphony.

The current season of the Morning Musicales closed with a concert given by Walter Mills, Baritone, on April 15, at the Hotel Fontenelle.

Flora Sears Nelson recently presented Helen Bickerton, soprano, Raymond Koch, baritone, and Violet Martens, pianist, and composer. Compositions by Mrs. Martens were heard. The Fortnightly Musical Club recently heard a recital by Peggy Kennedy, violinist, and Lawrence Beste, pianist.

At a recent Martin Bush organ recital at Joslyn Memorial, a Divertimento by Mozart was played by the University of Omaha Wood Wind Trio, composed of John Hefti, first clarinet, Edward Kotterba, second clarinet, and Richard Christensen, bassoon.

E. L. W.

Grace Moore to Spend Summer in America

Grace Moore will spend her first summer in this country in several years having turned over her summer home on the French Riviera as a refuge for children from the war zone. Miss Moore will pass most of the season at her farm in Connecticut but will give frequent outdoor concerts appearing at the San Francisco Fair on June 4, at Robin Hood Dell on June 27, at Chautauqua, N. Y., on July 24, and at Hollywood Bowl on Aug. 8.

WEBSTER IS SOLOIST WITH ST. LOUIS MEN

Golschmann Conducts Symphony in Final Concerts of Year—Popular Series Ends

ST. LOUIS, Mo., May 5.—For the seventeenth pair of symphony concerts on March 15 and 16, the soloist was Beveridge Webster, who distinguished himself in two fine performances.

In the first half of the program he gave a fine account of himself in a first



Beveridge Webster

performance at these concerts of Mendelssohn's Concerto in G Minor for Piano and Orchestra, Op. 25, and in the second half, an excellent exhibition of pianistic ability in his playing of Stravinsky's Capriccio for Piano and Orchestra, which was given for the first time in St. Louis. He was well received at both concerts. Much of his success was due to the excellent support given him by Mr. Golschmann and the orchestra. Sir Hamilton Harty's arrangement of Handel's Suite from 'The Water Music' was the opening work, delicately and deftly played. The remaining orchestral piece was Stravinsky's Suite from the ballet, 'Pulcinella', played with great spirit.

New Milhaud Work Given

The final pair of concerts on March 21 and 23 found Mr. Golschmann and the orchestra in rare form. The pro-

gram was purely orchestral. Rimsky-Korsakoff's Overture 'The Russian Easter' appropriately opened the program followed by two delightful bits of Eric Satie's music, 'Deux Gymnopédies' (orchestrated by Debussy), and then Debussy's own 'Clouds' and 'Festivals'. Concluding the first half of the program, Mr. Golschmann played a 'Fanfare' by Milhaud, dedicated to the orchestra on its sixtieth anniversary. It was a first performance.

The work was to have been played on an earlier program, but its arrival was delayed by the war. Finally, Mr. Golschmann gave a thrilling performance of Brahms's Symphony No. 4, Op. 98. The orchestra men fairly outdid themselves in the execution of the symphony and they were rewarded by waves of applause. Mr. Golschmann won many recalls.

The following Sunday the orchestra presented their fourth Popular concert, including in the program Tansman's transcription of Bach's Chorale 'Now Comes Our Saviour'; Ballet Suite from 'Cephale et Procris' by Grétry-Mottl; two movements from Beethoven's Seventh Symphony; waltzes from 'Der Rosenkavalier' by Strauss; 'Alborada del Gracioso' by Ravel and 'Capriccio Espagnol' by Rimsky-Korsakoff. Immediately after the concert the orchestra departed for its Spring tour to the south and southwest.

HERBERT W. COST

ST. LOUIS COURSE CLOSES

Rubinstein Gives Final Concert in Civic Music League Series

ST. LOUIS, Mo., May 5.—The closing concert of the Civic Music League series took place in the Municipal Opera House on March 19, when Artur Rubinstein held a capacity audience spellbound with his impeccable technique. He gave a compelling performance of music by Bach-Busoni, Franck, Debussy, and a difficult piano arrangement of selections from Stravinsky's 'Petrouchka'. Four compositions by Chopin concluded the regular program, but the applause was so insistent that many extras were added. Alma Cueny, secretary-manager, announced the engagement of the Philadelphia Orchestra, Littlefield Ballet, Robert Virovai, Richard Crooks and Josef and Rosina Lhevinne for next year's course.

Josephine Harrel, American Negro pianist, appeared in recital at Sheldon Memorial Auditorium in a well played program of old and modern compositions on March 8. H. W. C.

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PAULIST CHORISTERS APPEAR IN CHICAGO

Program Dedicated to New Archbishop—Other Groups Swell Spring Calendar

CHICAGO, May 5.—A capacity audience greeted the Paulist Choir, conducted by Father Eugene O'Malley, in Orchestra Hall on April 28. The program was dedicated to the Most Rev. Samuel A. Stritch, newly appointed archbishop of Chicago.

Father William Joseph Finn came from New York to hear the 1940 personnel of the choir he founded in 1904. The choir was at its best throughout a program of Sixteenth and Seventeenth Century polyphonic music, madrigals, modern American choral and folk music. Of special interest were two works by Dr. Felix Borowski, 'O Softly Singing Lute' and 'Winter and Spring'. Father O'Malley's excellent conducting and splendid musicianship were evident throughout the afternoon.

Singverein Observes Anniversary

In Orchestra Hall on April 17, the Chicago Singverein, celebrating its thirtieth anniversary, gave Robert Schumann's 'Paradise and the Peri', under Erhardt Bergstrasser. The principal soloists were Margaret Heywood Wood, soprano; Freda Draper, contralto; Eugene Dressler, tenor, and Howard Berhalter, bass. Mr. Berhalter also sang with the subsidiary quartet which included Dorothy Cunningham, Lillian Chookasian and Earl Bichel. Forty members of the Chicago Symphony assisted.

On April 22, the Evansville College A Cappella Choir, directed by Carl Hjortsvang, was heard in Kimball Hall. A delicate balance of tone, fine nuance and musical understanding were salient characteristics of this concert.

Freida Trepel, pianist, made her debut in Curtiss Hall, under the auspices of the Young American Artists series, directed by Charline Marmein. She revealed keen intelligence, surety of tone and a perception of musical values quite out of the ordinary.

Marshall Field and Company Choral Society, Edgar Nelson, conductor, gave its thirty-fourth annual concert in Orchestra Hall on April 24, assisted by Richard Crooks, tenor, as guest artist. The chorus reflects the excellent workmanship of Mr. Nelson. Mr. Crooks received a hearty welcome.

The Association of Commerce Glee Club, composed of a hundred Chicago business men, directed by Herbert E. Hyde, gave its annual spring concert in Orchestra Hall on April 19, with Alec Templeton, pianist, as guest artist.

Pan-American day, celebrating the fiftieth anniversary of the first Pan-American conference, was observed on April 14, in the Rockefeller Memorial Chapel on the University of Chicago campus. The concert was arranged by the Pan-American council of Chicago and the Good Neighbor forum of the YMCA.

The Valparaiso University choir, directed by Richard Schoenbohm, a group of fifty boys and girls, was heard at the Studebaker Theatre on April 21 in a program of sacred and secular selections. Mario Salvador, organist, and the Loyola University Glee Club, directed by Graciano Salvador, gave a

benefit concert for the Loyola University chapel fund in Kimball Hall on April 14.

CHARLES QUINT

Hazel Griggs to Judge National Piano Tournaments

Hazel Griggs, concert pianist, has been reappointed as a member of the board of judges of the National Guild of Piano Teachers. Miss Griggs will judge National Piano Tournaments during the month of May in Greenwood and Rock Hill, S. C., in Richmond, St. Petersburg and Norfolk, Va., and in Providence, R. I.

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MUSICAL AMERICA for May 10, 1940

MACDONALD SINGS IN SAN FRANCISCO

Soprano Gives First Recital in City—Woodwind Quintet Plays Novelties

SAN FRANCISCO, May 5.—Jeanette MacDonald, soprano, proved to a large and grateful audience that she has more than personal beauty to offer to a concert audience when she made her first personal appearance on the Opera House stage under Paul Posz's management. The beauty of her voice and the sincerity with which she approached her music compensated for any lack of depth in her interpretations of Lieder. Lighter works she sang excellently and despite occasional forcing on high tones, a forcing which was totally unnecessary because she produced many tones which were ravishingly exquisite, her singing was uniformly good to hear, and her diction extraordinarily clear in all languages. Giuseppe Bamboschek was her accompanist and assisting soloist.

American Works Heard

American music predominated at the final concert by the San Francisco Woodwind Quintet on April 15, in the Community Playhouse. Laughter was the healthy, but unexpected, expression of audience reaction to the Wallingford Riegger Three Canons for Woodwinds, which some auditor dubbed 'Barnyard Music' but which made a memorable impression, nevertheless, by virtue of its craftsmanship. Leo Sowerby's Suite for Quintet, Preludes by Hilda Davis and Herman Trutner (new horn player for the ensemble); a Trio by Henri Barraud for oboe, clarinet and bassoon; a Piece en Septuor by Marcel Mirouse;

a Sextet for woodwind and piano by Willem Pijper, and Aaron Copland's 'As It Fell Upon a Day' for soprano, flute and clarinet, were the other, and more grateful offerings.

Verna Osborne as guest soprano in the Copland trio executed a very difficult task excellently. Carl Fuerstner, pianist, and Benjamin Klatzkin, trumpeter, were the other guest artists who effectively co-operated with the Messrs. Woempner, Remington, Schmidt, Kubitschek and Trutner in making the concert a success.

MARJORIE M. FISHER

MONTEUX CONDUCTS BEREZOWSKY WORK

San Francisco Symphony Concludes Season—Coolidge Quartet Assists

SAN FRANCISCO, May 5.—The San Francisco Symphony season has ended, but there will be many a postscript followed by a series of eight symphony concerts at the Fair, starting on June 4. The official finale came on April 19-20 with the last of the symphony concerts in the War Memorial Opera House.

For his final program Pierre Monteux had the aid of the Coolidge String Quartet in a first local performance of the Toccata, Variations and Finale for string quartet and orchestra by Nicolai Berezowsky, second violinist of the Coolidge Quartet. The work had many moments that sounded like "much ado" and a great many others which said something worthwhile in expert fashion. Especially in the Variations did one find finely interwoven parts and generally clever craftsmanship. William

Kroll's solo passages were outstandingly effective in a performance uniformly creditable to all concerned.

Debussy Work Is Outstanding

Mozart's 'Haffner' Symphony and Brahms's No. 4 in E Minor were Mr. Monteux's principal offerings, but the Debussy 'Prelude to the Afternoon of a Faun' under Monteux's direction held precedence over all else on the program from the standpoint of sheer artistry in concept and performance. Henry Woempner's solo flute playing helped to make it outstanding.

A laurel wreath and a 'Tusch' supplemented the ovation which rewarded Mr. Monteux's efforts as the season closed.

MARJORIE M. FISHER



COMPOSER AND CONDUCTOR

Present to Hear the Premiere of His Prelude and Fugue on a Southern Folktune, Given by the San Antonio Symphony, Is Jaromir Weinberger (Left) with the Conductor, Max Reiter

SAN ANTONIO, TEX., May 1.—The final concert of the season by the San Antonio Symphony brought the world premiere of Jaromir Weinberger's Prelude and Fugue on a Southern Folktune on April 11. The work is dedicated to the orchestra and its conductor Max Reiter. A record throng of 3500 attended the concert. Nino Martini was the soloist. Mr. Reiter has been re-engaged for the coming season as conductor of the orchestra, which will continue its activities next season with an increased number of concerts.

Moore and Tibbett to Sing at San Francisco Exposition

Grace Moore, soprano, and Lawrence Tibbett, baritone, will sing at the San Francisco Fair on May 26 in celebration of IBM Day in a program dedicated to the International Business Machines Corporation and its president, Thomas J. Watson. They will be accompanied by a symphony orchestra conducted by Gaetano Merola.

Vronsky and Babin to Spend Summer in Santa Fe

At the conclusion of their current engagements in Hawaii, Vitya Vronsky and Victor Babin, duo-pianists, will return to Santa Fe to pass the summer. There Mr. Babin will complete a suite he has been composing for two pianos. Mr. and Mrs. Babin open their Fall tour on Oct. 24 as soloists with the New York Philharmonic-Symphony at Carnegie Hall.

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Alice Ehlers Sponsors Series

Alice Ehlers, an outstanding exponent of the harpsichord, is furthering interest in music of the pre-romantic period in a series of four programs, which she is sponsoring at the Chapman Park Hotel.

Elias Breest revealed finished artistry in a program of violin music in a recital in Wilshire-Ebell Theatre on April 10.

Those who heard the violin and piano recital of Delice Hine in the Assistance League Playhouse on April 8 were amazed at the versatile gifts of this sixteen-year-old girl.

Ned R. Herzstam, pianist, disclosed talent of high caliber in his program in the Wilshire-Ebell Theatre on April 12.

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CHICAGO SYMPHONY GIVES YEARLY PARTY

Stock Acts as Master of Ceremonies—Claire Dux Sings—
New Plans Outlined

CHICAGO, May 5.—The Chicago Symphony gave one of its amusing "orchestra at play" parties on April 25, inviting members of the Orchestral Association, boxholders and supporters to attend.

"The Beer Barrel Polka", "Honeysuckle Rose" and similar works set the evening's pace with Dr. Frederick Stock acting as master of ceremonies throughout. A modern Paganini convulsed with his concerto on Four Open Strings and a string quartet calling itself "The Four Swing Strings" did things to "Dinah", "I've Got Rhythm" and other less serious compositions, that even Benny Goodman does not know about.

Overture Interrupts Bridge Game

During all of the proceedings a committee of robed judges sat in their special box, more intent on their bridge game than judging contestants, but when the orchestra began an unusual interpretation of the Overture to "William Tell", it was too much for the judges and they rushed onto the stage, giving their own version, intermixed with suggestions from "The Pilgrims' Chorus",

"The Blue Danube" and other well-known sources.

When Mr. Lange appeared on the platform to conduct Haydn's "Farewell Symphony", each member of the orchestra had a lighted candle. During the playing, the members one by one blew out their candles and left the stage until only Mr. Lange, a violinist and cellist, remained on the stage, they eventually disappearing through the trapdoor in the center of the stage.

When the trapdoor again ascended, it bore the sign "Auf Wiedersehen", and Dr. Stock said the time had come for dancing and buffet supper. A jazz band played in the foyer and at long tables a Dutch supper of cheeses, cold meats, bread, and assorted beverages were dispensed.

Thursday Series Concluded

The final Thursday night concert, on April 18, of the Thursday-Friday subscription series of the orchestra, Dr. Stock conducting, brought some innovations that took away from the sense of loss at the season's ending.

The program for the final series contained

Overture to "The School for Scandal". Barber Symphony No. 1, C Minor, Opus 68. Brahms Moto Perpetuo, Op. 11.....Paganini Symphonic Poem, "The Pines of Rome". Respighi

The orchestra gave an awe-inspiring interpretation of Brahms' Symphony, Dr. Stock seeming to outdo himself. It had majesty and strength and moved with lyrical stateliness. The overture to "The School for Scandal" by Barber again impressed with its freshness and the compactness of its writing.

Immediately after intermission Edward L. Ryerson, president of the Orchestral Association, in a short talk to the audience, introduced Madame Claire Dux (Mrs. Charles H. Swift) who briefly outlined the need for support from everyone in the present drive to end the current orchestral deficit of \$127,000 and asked that all give generously toward the organization which has done so much for Chicago culturally.

Concluding with the remark that talking was not her most effective medium of expression, she finished by singing Strauss's "Morgen" in a manner that should materially aid in reducing the deficit.

Dr. Stock then gave one of his short, pungent talks, thanking the Thursday subscribers for their generous applause and appreciation throughout the season, applause necessary to the artists on the stage to encourage greater efforts. He outlined sketchily some of the good things in store for next season's fiftieth anniversary programs. For one thing, next season's Theodore Thomas Mem-

orial concert will duplicate the first program played by the orchestra in the Auditorium Theater in 1891. Mr. Stock has been a member of the orchestra since 1895, but said time had gone so fast that it seemed more like forty-five weeks than forty-five years to him.

Heartening news was that \$81,000 of the deficit has already been subscribed, leaving \$46,000 still to be raised.

When the concert resumed, the violin section gave a delightful performance of Paganini's "Moto Perpetuo"; the last work, "The Pines of Rome", bringing the evening series to a most satisfactory close.

CHARLES QUINT

CHICAGO WELCOMES PONS IN CONCERT

Appears at Opera House Under
Baton of Kostelanetz—
Illinois Men Heard

CHICAGO, May 5.—Lily Pons, soprano, with Andre Kostelanetz, conducting a sixty-eight-piece orchestra, drew a sold-out house to the Civic Opera House on April 28.

The daintiness and tastefulness of Miss Pons's singing had its usual active response from the audience and she very charmingly granted several encores closely associated with her name.

Mr. Kostelanetz's accompaniments were models of musical good-taste, enhancing and embellishing Miss Pons's singing. In the orchestral portion of the concert, Mr. Kostelanetz proved himself a conductor with clear ideas as to interpretation, especially apparent in a poetic reading of Debussy's "Apres-Midi d'un Faune", and Tchaikovsky's Fantasie-Overture, "Romeo and Juliet".

Foote Sings Ravel Cycle

Bruce Foote, baritone, was soloist with the Illinois Symphony, Albert Goldberg, conductor, at its concert on April 22, at the Studebaker Theater.

In a song cycle, "Don Quichotte à Dulcinée", by Ravel, Mr. Foote, Mr. Goldberg and the orchestra combined, gave a dramatic first Chicago performance of the three numbers in the cycle, the last, "Chanson à Boire", richly deserving an encore by Mr. Foote. Earlier in the program, Mr. Foote sang "An Evening Hymn" on a Ground, by Purcell. Mr. Goldberg began the concert with the first performance in Chicago of Purcell's "The Fairy Queen" dances, arranged for string orchestra by Cyril E. Rootham. Clementi's Symphony in D revised by Alfredo Casella, and the

latter portion of the program, devoted to Wagner, were well conducted.

On April 15 at the Studebaker Theater the Illinois Symphony conducted by Mr. Solomon, had as soloist, Mildred Waldman, pianist, playing MacDowell's Concerto No. 2 in D Minor, Op. 23. She revealed a well-planned conception of the concerto. Mr. Solomon gave a vigorous interpretation of Shostakovich's Symphony No. 5, Op. 47.

CHARLES QUINT

LAST POP CONCERT GIVEN BY ST. LOUIS SYMPHONY

Vladimir Goldschmann Returns from
Tour with Orchestra—Iturbi
Closes Concert Series

ST. LOUIS, May 5.—After a successful tour of the South, the St. Louis Symphony, under Vladimir Goldschmann, returned home in time for a final "Pop" concert on April 7. Works by Weber, Tchaikovsky, Debussy, Strauss and Weinberger made up the program which was enjoyed by a capacity audience.

José Iturbi played in Howard Hall on April 13, on the final concert of the Principia Lecture and Concert Course. "The Harmonious Blacksmith" by Handel opened the program, followed by Sonata in F Minor by Beethoven and Fantasie-Impromptu and Scherzo in B Flat Minor by Chopin. Liszt, Debussy Tansman and Falla occupied the second half, and encores were added.

At the close of the concert it was announced that Dorothy Maynor, Frederick Jagel, the Coolidge String Quartet with Muriel Kerr, Zino Francescatti, Eugene List and Lawrence Tibbett had been engaged for the 1940-1941 series.

Jean Browning, contralto appeared in a voice recital on April 16 in the Miller-Ferguson Studios. H. W. C.


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Violinist

Hilda
OHLIN
Soprano



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CLOSING OPERA LEAGUE SERIES IN SCRANTON

A Scene from Rossini's 'Barber of Seville' Which Closed the American League for Opera's Season in Scranton on April 12 with Felix M. Gatz Conducting

SCRANTON, May 5.—A performance of Rossini's 'Barber of Seville' on April 12 closed the series given in Scranton this year by the American League for Opera, under the baton of Felix M. Gatz. The productions have been given in English. Mr. Gatz is general director of the League, Benno Frank is stage director and H. A. Condell designer of

the costumes and sets. The performances have been sponsored by the Scranton Civic Opera Guild and the University of Scranton. In the cast of the season's final opera were Lura Stover, Floyd Worthington, Hubert Norville, Harris Hart, Albert Mallinger and Robert Carlson.

D. E. J.

presented Fritz Mahler as the guest conductor and Suzanne Sten as soloist. Mr. Mahler led the Tchaikovsky Fifth Symphony and made a most favorable impression upon his first local appearance as conductor. This was followed by 'Festivals' by Debussy, exquisitely played, and 'The Songs of a Wandering Journeyman', a composition of Gustav Mahler's which made a distinct impression on the audience.

Suzanne Sten, in her first appearance in Denver, made a host of friends. She sang the aria from 'Le Cid' and the prelude and 'Love-Death' from 'Tristan und Isolde'. Both selections were well received by a large audience.

JOHN C. KENDEL

from Thomas Jefferson High School, W. H. Kirk Junior High, Cleveland Heights Junior High and Lincoln Junior High.

Carl J. Vosburgh, manager of the orchestra, has announced the soloists engaged for next season. Appearing here for the first time will be Louis Krassner, who will play the Alban Berg Violin Concerto; Béla Bartók, in one of his new piano works, and Egon Petri, who will play the Busoni Piano Concerto, which includes a part for male chorus. Other artists announced are Alexander Brailowsky and Eugene List, pianists; Jascha Heifetz, Joseph Szigeti, Josef Fuchs and Felix Eyle, violinists, and Gregor Piatigorsky and Leonard Rose, cellists.

WILMA HUNING

CLEVELAND MEN

CONCLUDE SERIES

Rodzinski Conducts Complete Concert Version of Berlioz 'Faust'

CLEVELAND, May 5.—Artur Rodzinski conducted the two final concerts in the Cleveland Orchestra's symphony series on April 18 and 20 in Severance Hall. A magnificent performance of the complete concert version of Berlioz's 'The Damnation of Faust' was given by the orchestra, a chorus of 255, and four soloists, under the dynamic leadership of Dr. Rodzinski.

The soloists were Rosa Tentoni, who sang the part of Margherita; Frederick Jagel, as Faust; Alexander Kipnis, as Mephistopheles; and Mark Love, as Brander and Narrator. Boris Goldovsky, conductor of the Cleveland Philharmonic Chorus and the Singers Club, combined his forces for these performances. Capacity audiences were present both evenings.

Extra Concert Given for Friends

Dr. Rodzinski and Rudolph Ringwall shared the podium on April 21, in the Public Auditorium. This extra concert was given in appreciation to the Friends of the Orchestra, a year-old organization formed to promote interest in the activities of the orchestra. Short addresses were made by Major Harold H. Burton, Mr. Charles H. Lake, superintendent of Cleveland Schools, and Mrs. Chester Bolton, member of Congress from Ohio, on the importance of the Orchestra's contribution to the community.

Associate conductor, Rudolph Ringwall, conducted ten educational concerts during April for pupils of the public and parochial schools. Through material prepared by Lillian L. Baldwin, supervisor of music appreciation in the Cleveland Public Schools, the young listeners know the biographies of the composers, and the place they occupy in the history of music, and are familiar with the music from repeated hearings of recordings. Over 42,000 pupils attended concerts in Severance Hall this season.

Memory Contest Held

The Twentieth Annual Music Memory and Appreciation Contest was held in Severance Hall on April 19. Russell V. Morgan, head of the music department of the board of education, directed activities. Rudolph Ringwall conducted the orchestra. Teams from Junior and Senior High Schools and 324 women members of study groups entered the contest. Kent Junior High School of Kent, Ohio, won top rating with two "superior" and one "good" teams. High scores were also achieved by teams

CLEVELAND LAUNCHES ORCHESTRA CAMPAIGN

Musical Arts Association Holds Annual Drive to Gather Necessary Fund

CLEVELAND, May 5.—The Musical Arts Association, which supports the Cleveland Orchestra, launched its annual campaign for contributions on April 21. The goal is \$110,000, the estimated minimum required for the orchestra's continuance through next season.

This amount will provide for the \$20,000 deficit of the current season, \$80,000 for the anticipated deficit of next season, and will provide \$10,000 for a series of "Pop" concerts to be given in the Public Auditorium during the Summer. The campaign committee includes Charles B. Merrill, chairman; Thomas L. Sidlo, president of the Musical Arts Association and chairman of the Northern Ohio Opera Association, general chairman; Percy W. Brown, vice-chairman; Frank G. James, publicity chairman; Mrs. George P. Bickford, president of the Women's Committee of the Cleveland Orchestra; M. Luther Sloan, of the General Electric Company; and Edgar A. Hahn, president of the Cleveland Summer Music Society.

A special gifts committee of fifty worked in advance of the campaign soliciting a fund from leading families and corporations to enable the committee to match dollar for dollar all donations received through the members of forty-five teams. To date the amount raised is \$75,561. The drive ends May 7.

W. H.

DENVER ORCHESTRAS COMPLETE SEASONS

TUREMAN LEADS CIVIC PLAYERS AND FRITZ MAHLER IS GUEST OF DENVER SYMPHONY

DENVER, Col., May 5.—The two closing concerts presented by the Civic Symphony and Denver Symphony, demonstrated the fine work that these organizations have accomplished during the current season. For the closing Civic Symphony concert, Horace E. Tureman, conductor, presented Rosina Lhevinne, pianist, as soloist. Mme. Lhevinne, who is well known in Denver, not only because of her artistry

but also because of her appearance in master schools with her distinguished husband during the Summers, gave a magnificent performance of the Chopin Concerto in E Minor, and she was most cordially received.

For the principal orchestral work, Mr. Tureman presented the Symphony in D Minor by Franck. The orchestra has never appeared to better advantage than in their playing of it. The concluding piece was the Overture to Lalo's 'Le Roi d'Ys'.

SUZANNE STEN IS SOLOIST

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ADA FILES RETURNS IN CHICAGO RECITAL

**Anderson, Parker, Otero, Bartok
and Weicher, Dilling and
Brewer Also Appear**

CHICAGO, May 5.—The concert list for April 21 was attractive enough to lure the most discriminating music lover. At the Auditorium Theatre, Marian Anderson drew her second packed house of the season in the afternoon. At the same hour, Ada Belle Files, contralto, had a good-sized audience in Kimball Hall for her return after several seasons' absence. Mischa Elman, violinist, at the Civic opera house, and Frank Parker, dancer and mime, at the Goodman Theatre, were the evening's offerings.

Miss Anderson impressed with the nobility of her interpretations and vocal qualities so expressively used. A crowded house clamored for encores.

Ada Belle Files had one of the most distinguished musical audiences of the season. A group of four songs by Sibelius, 'Black Roses', 'The First Kiss', 'But my bird is long in homing', and 'The Tryst' emphasized the dark, richness of her contralto and her intuitive projection of mood. In a group of Spanish songs by Joaquin Nin and Manuel de Falla, Miss Files delighted by the buoyancy and vivacity of her interpretations. Arias by Monteverde, Durante, Rossi, Thomas and Massenet, were delivered with sensitive feeling for text and music. Further tribute must be paid Miss Files for excellent enunciation in her English songs. Each word was distinct and yet the rhythmic pattern kept the spirit of each song in proper focus at all times. A profusion of floral offerings attested to Miss Files's popularity and the delight in welcoming her back in recital. Miss Files had the excellent artistic accompaniments of Charles Luray at the piano.

Mischa Elman Welcomed

The impeccable Elman tone, plus matured artistry, was the reward of listening to Mischa Elman's recital on Sunday evening at the Civic Opera House.

Frank Parker, appearing at the Goodman Theatre on the same evening in a benefit concert for the college chapel fund of the Principia College at Elsah, Ill., presented a comprehensive program of French and English songs, and dances abstract and factual.

Emma Otero, young Cuban soprano, made her Chicago debut in recital at the Civic Theatre on April 19, with Frank La Forge at the piano. Vocally and visually she epitomized Latin vivacity. The voice had a velvety texture and was employed with restraint. She seemed most at home in music by Jommelli, Salvator Rosa, Paradies, Guevara, Penella, Chapi, Obraadors and La Forge, sung in scintillating fashion. In arias by Donizetti, Rossini and Thomas there was a measured watchfulness that did not permit the full richness of her voice to emerge, although florid passages were delivered with amazing agility.

Béla Bartók, Hungarian composer, played a group of his own compositions at the Arts Club on April 19th, John Weicher, concertmaster of the Chicago Symphony, played the violin with Mr. Bartók in the first Chicago performance of his new Rhapsody, which impressed with its sturdiness and vitality.

Marilyn Meyer, fifteen-year-old pian-

ist, gave a recital in Orchestra Hall on April 16. She showed unusual maturity in her grasp of the musical thought of a varied list of composers.

Mildred Dilling, harpist, assisted by her sister, Charlene Dilling Brewer, violinist, gave an interesting program at the Chicago Woman's Club Theatre on April 28, Arpad Sandor accompanying at the piano. Several individual groups by both Miss Dilling and Mrs. Brewer, who combined forces also in two movements from Mozart's Double Concerto in C, offered a diverting afternoon of musical entertainment.

Margery Maxwell, soprano, former member of the Chicago Civic Opera Company, was soloist at a benefit musically held at the Cordon Club, on April 20. The concert was sponsored by the Woman's Auxiliary of the University of Illinois, college of medicine.

Cara Verson, pianist, exponent of modern music, played compositions by Malipiero, Szymanowski and Debussy for the Musicians Club of Women on April 1. On April 12 she appeared at the Cordon Club in a lecture-recital devoted to Spanish music.

Cleo Messner, pianist, made her debut in Kimball Hall April 29, her program including a Chopin group, works by Bach-Busoni, Beethoven and Brahms, and others. Her playing revealed a real musical feeling.

CHARLES QUINT

WOMEN'S SYMPHONY ENDS YEAR IN BOSTON

Group Concludes First Season Under Alexander Thiede— Other Events Attract

BOSTON, May 5.—The Women's Symphony of Boston has completed its first season with a concert in Jordan Hall under the baton of its founder-conductor, Alexander Thiede. A Bach Chorale, 'If I Should E'er Forsake Thee' orchestrated by Anne de Guichard, solo bassoonist of the orchestra, opened the concert, followed by a first Boston performance of Four Divisions for String Orchestra by Amadeo de Filippi; the Schumann Piano Concerto in A Minor, Op. 54, brilliantly played by Howard Goding; and the Borodin Symphony No. 2 in B Minor.

In Symphony Hall, the Handel and Haydn Society, Thompson Stone, conductor, recently offered a performance of Haydn's 'Creation' as its Spring and final concert of the season. The soloists were Blanche Haskell, soprano; Robert Gerling, tenor; and Gean Greenwell, bass. In the final quartet and chorus, the soloists were joined by Ruth Climo, contralto from the chorus. The orchestra numbered fifty-five players and William B. Burbank was the organist.

Among the interesting visitors to Jordan Hall recently was the University of Cincinnati Glee Club of mixed voices. The conductor was Sherwood Kains, and the piano accompaniments were played by Elba Frances Davies.

People's Choral Union Heard

The People's Choral Union, conducted this season by Stanley Hassell, gave its Spring concert in Jordan Hall, assisted by the Pro Arte Symphony, Paul L. Bauguss, conductor. The soloists were Harry Newcombe, baritone, Sheldon Rotenberg, violinist, and Harold Schwab, organist. The chorus did a creditable piece of work, and Mr. Newcombe was well received. Mr. Roten-



J. G. Gerlach

HAPPY BIRTHDAY AND MANY MORE

Launching El Paso's Community Concert Membership Campaign at the Hotel Cortez on April 22 Are (Left to Right) Mrs. K. D. Lynch, Dinner Chairman; Mrs. George Edwards; Dean Carpenter, President of El Paso's Community Concert Association; a Mexican Western Union Boy Singing a Happy Birthday Telegram to Community Concerts; Colonel George Edwards, Head of William Beaumont Hospital; Mrs. Dean Carpenter; Ben H. Lobdill, Community Concert Representative, and Mrs. J. I. Driscoll, General Chairman of the Membership Campaign

EL PASO, TEX., May 5.—The El Paso Community Concert Association, Dean Carpenter, president, launched its seventh annual membership campaign at the Hotel Cortez on April 22. Twelve

hundred members were enrolled at the conclusion of the drive. Artists chosen to appear in the 1940-41 series will be Richard Crooks, Carola Goya, Hilda Burke and José Iturbi.

berg, the young concertmaster of this newly-formed chamber orchestra, gave a commendable performance of Chausson's 'Poème' to orchestral accompaniment, and Mr. Schwab, played the Guillot Symphonies No. 1 for organ and orchestra.

In Jordan Hall the Apollo Club, under the direction of Thompson Stone, gave its final concert of the season, which this year was in the nature of a benefit performance for Finnish refugees. The assisting artist was Alli Ronka, soprano, accompanied by Olga Gellatly. The club member assisting in obbligato passages during the choral works was James F. Cashman. Earl Weidner was in his accustomed place as club accompanist, and the program featured choruses and songs from Finland.

In Jordan Hall also, Triante Kefalas, tenor, and Alan Scott Hovaness, composer-pianist, were heard recently in a miscellaneous program which included some works from the pen of Mr. Hovaness.

The Metropolitan Singers of Boston,

under Roy Harlow presented Oscar Levant as one of its assisting artists at its Spring concert in Symphony Hall. This group of singers is organized for the purpose of maintaining the Metropolitan Singers Foundation for Crippled Children. Other artists appearing on the program were Vladimir Zorin, bass, and Mariam Burroughs, violinist. This was Mr. Zorin's first appearance in Boston. The accompanists were Frances J. Cronin, Mary P. Tower and Earl Weidner, together with a small orchestra, under Peter Bodge, which accompanied Mr. Levant, who was heard in works by George Gershwin.

In the Hotel Vendome, the Flute Players' Club gave its final concert under Georges Laurent, with Paul Wittgenstein as piano soloist. Assisting also on the program were Norbert Lauga, Jean Cauhape, Clarence Knudsen, Yves Chardon, Victor Polatschek, Henri Girard and Mr. Laurent himself. A feature of the program was a first performance of an 'Ode' by Mabel Daniels, American composer.

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CONCERTS: Bartók Participates in Programs of His Own Music

(Continued from page 14)

School of Music, and David B. Scouler, director of choral music.

The program began with the School motto song, 'It is the Spirit That Quick-eneth' by David Mannes, and three other works sung by the combined choruses. The lower school chorus then offered two folk songs and 'Heaving the Lead' by Shield, conducted by William H. Reese. The middle school chorus then sang an arrangement of Handel's 'Where'er You Walk' and the American folk song, 'Frog Went a-Courtin''. Milhaud's 'Brazileira' for two pianos was played by Mary Jelliffe and Matthew Gateley. Following this, the Riverdale Glee Club sang a group and the Girls' School Glee Club a group. The headmaster made an address on 'Toward the Brotherhood of Man'. The Riverdale Glee Club offered three Negro folk song arrangements, and the closing group consisted of an arrangement of Sibelius's 'Finlandia' the same composer's 'Onward, Ye People' and the school song, 'A School Set High Upon a Hill' by Leserman. The accompanists were Messrs. Reese and McClanahan, and Frances Peshak. N.

Lotte Goslar Appears with Company

Lotte Goslar, who is appearing currently in 'Reunion in New York' and who has been seen in several other revues and in recitals outside the Broadway district, made her formal New York debut at the Little Theatre on the afternoon of April 21, assisted by a group of six girls and Ralph Ray, under the auspices of T.A.C. The recital was repeated in the evening.

Miss Goslar is a witty and ingenious mime, with a flair for sensing the comic and satirical possibilities of music and the theatre. In such dances as 'Inspiration', 'Waltz Mania' and the 'Conversation with an Ant', she has found just the right touch to make the music conform to her ideas without any sense of forcing. Their only drawback is that they sometimes are too long. The humor and charm of the 'Conversation with an Ant', for example, in which a lazy dreamer wonders at the mad activity of the insect, cannot be sustained for so long a time as it takes to play Chopin's 'Berceuse'. In a broader vein, Miss Goslar's 'Chorus Girls', which she dances with Nell Hyrt, is a masterly bit of burlesque. It has captured to perfection the dreary routine and absurdity of the Broadway atmosphere. The 'Old Clown' is also a touching picture, with all its slap-stick. Miss Goslar's strength lies in her humor. Her attempt at a serious study, 'Europe 1940', was static and almost amateurish. She was assisted by Ida Bildner, Betty Lind, Doris Ostroff, Ruth Rosen and Ethel Selwyn, besides Miss Hyrt and Mr. Ray. Music was provided on two pianos by Katja Andy and Edith Kaufman. Miss Goslar's work as a whole is much more effective in an intimate revue setting than in a recital, which calls for a variety of mood and sustaining power which are not an essential part of her style. The audience was large and cordial. R.

Bartók Plays Rhapsody with Szigeti at Recital

Joseph Szigeti, violinist; assisted by Béla Bartók, composer-pianist; Strings from the New Friends of Music Orchestra, conducted by Fritz Stiedry. Andor Farkas at the piano. Carnegie Hall, April 21, evening:

Concerto in D Minor.....Tartini
Concerto in D Minor.....Bach
Sonata in G Major, Op. 78.....Brahms
Rhapsody No. 1 (1928).....Bartók
(The composer at the piano)
'Chanson Russe'.....Stravinsky-Dushkin
'Baal Shem' Suite.....Ernest Bloch

This was a recital for epicures. Mr. Szigeti was at his best in every respect, and the presence of Béla Bartók in his first appearance in America since 1928 brought about a recital within a recital. For after the violinist and the composer had played the Rhapsody No. 1, they were recalled insistently until they added several

more of Mr. Bartók's works, three of his Hungarian Folksongs and three Rumanian Folktunes. The ovation which greeted the composer at his first appearance on the stage was extended to his music as performance followed performance.

He could not have found a more ideal collaborator than Mr. Szigeti, to whom the First Rhapsody is dedicated, for this music, bristling with technical intricacies of every sort, seemed only to stimulate the violinist to greater heights of intensity and virtuosity. Harsh and acerbitous as it is, especially in the first part, the Rhapsody No. 1 has a rich harmonic texture and even charm, a word which one does not associate off-hand with most of Mr. Bartók's music. The savage rhythms, crackling harmonics and figurations of the Hungarian and Rumanian Folk tune arrangements were tremendously exciting. Incidentally, let pianists take note of the refinement with which Mr. Bartók played his music. He gave it bite and intensity without lacerating the ears of his audience with a hard, relentless tone and unvarying rhythmic drive.

Space forbids elaboration of Mr. Szigeti's playing of the Tartini and Bach Concertos, in which the orchestra and Mr. Stiedry ably assisted. Suffice it to say that they were performed in the noblest and most masterly style. Seldom does one hear the Brahms G Major Sonata played with such exquisite sensibility. The tone seemed to float from the instrument, through some hidden magic, like a human voice. Bloch's 'Baal Shem' Suite, given in its entirety, left the audience eager for encores, which were generously supplied, with Paganini's Twenty-Fourth Caprice capping the evening. Mr. Farkas's accompaniments were admirable. Violin recitals such as this one deserve a special acclaim. S.

League of Composers Honors Béla Bartók

The League of Composers presented an evening devoted to the music of Béla Bartók at the Museum of Modern Art on April 24, with the composer participating. This was one of the most interesting, and one might add, exacting, concerts which the League has offered this season. The company of artists was of the highest quality, the performances were of the best, and the audience listened with notable intentness.

The New York Philharmonic-Symphony Quartet began the concert with a performance of the Quartet No. 1. This is music of unquestionable drive and, structurally speaking, it reveals a daring and inquisitive mind. But ever and again, when the composer has prepared the way for a soaring lyrical utterance, the quartet lapses into rigid formalism; the intensity is there, but the music fails to condense it in a striking thematic line. In a certain sense, the quartet falls between two stools, for it is neither a completely cold intellectual exercise, like some of the quartets the League has given us this year, nor is it frankly music of emotion and melodic expression.

Enid Szantho, contralto, sang five of the Hungarian Folk songs with splendid vitality. Those who have obtained their impressions of Hungarian Folk music from Liszt's sugar-coated versions will find the Bartók settings bleak and uninviting. But this is the authentic music of Hungary, with a sombre, almost grim coloring quite different from the Christmas-pantomime palette of the Nineteenth Century writers and arrangers. Paul Ulanowsky was the accompanist.

Mr. Bartók then made his first appearance of the evening, as piano soloist in eight excerpts from his 'Mikrokosmos', a set of 153 compositions of graded difficulty devoted to the problems and idioms of contemporary piano music. Several of those played on this occasion would make excellent technical studies, notably the Free Variations, Syncopation, 'Bag-Pipe Music' and Ostinato. One had the im-

pression that the composer was motivated mainly by technical and pedagogical interests in writing these pieces, and from that point of view they are very interesting. The concert closed with an exciting performance of the Rhapsody No. 1 for violin and piano by Joseph Szigeti and Mr. Bartók, to which they added another of Mr. Bartók's works as an encore. S.

Down Town Glee Club Heard

The Down Town Glee Club, Channing Lefebvre, conductor; Stuart Ross, accompanist, and Harold Friedell, organist, gave its annual Spring concert in Carnegie Hall on the evening of April 24. Lucius Metz, tenor, was assisting soloist. A Scandinavian group by Grieg, Törnudd, Stenhammar and Sjöberg opened the program. Following this, the club, with Mr. Metz sang Parker's 'The Leap of Roushan Beg' and then a group by Attenhofer, Baldwin and Chadwick. Mr. Metz contributed arias from 'Mignon', and 'In a Persian Garden', the club closing the program with a group of Folk songs. The audience was the customarily large one and was highly appreciative throughout the evening. N.

University Glee Club Sings at Waldorf Astoria

The University Glee Club, channing Lefebvre, leader; Frederick Quinlan, accompanist, gave its annual Spring concert in the Waldorf-Astoria on the evening of April 19, with Arthur Kent, bass-baritone as soloist, accompanied by Stuart Ross. The program, which featured Scandinavian numbers by Kuula, Sibelius, Sjöberg, Palmgren and others, was presented with excellent tone throughout and Mr. Lefebvre showed his customary artistry in getting fine effects from his men. Mr. Kent, who recently won a contract with the Metropolitan Opera during the auditions of the air, offered an aria from 'A Masked Ball' and a group of songs in English. N.

Aubrey Pankey Makes New York Debut

Aubrey Pankey, baritone. Rudolph Schaar, accompanist. The Town Hall, April 28, evening:

'Leave Me, Loathsome Light'; 'Pack Clouds Away'.....Handel
'Der Wanderer'; 'Wohin'; 'Der Doppelgänger'; 'Rastlose Liebe'.....Schubert
'Au Cimetière'.....Fauré
'Chanson Romantique'.....Ravel
'Berceuse' (Vocalise).....Szanto
(Dedicated to Mr. Pankey)
'Mandoline'.....Debussy
'Come Away Death'; 'O Mistress Mine'.....Quilter
'The Day Is Done'.....Spross
'Life'.....Curran
Negro Spirituals: 'Go Down, Moses', arr. by Burleigh; 'Deep River', arr. by Burleigh; 'Little David', arr. by Brown; 'Ain't Dat God News'; 'Crucifixion', arr. by Payne;
'Follow Me', arr. by Dett.

Mr. Pankey has been in Europe for some eight years, studying and concertizing, and he has returned with a very

definite feeling for "style" in his singing. That his vocalism itself is equally good cannot be said. The range of his voice is long, but the scale uneven and frequently breath support was lacking. In the matter of interpretation, Mr. Pankey's artistic intentions were obvious, but the results not invariably communicative. The two Handel numbers were well given and the French group excellent. Especially clear diction was a definite asset. The audience was a large one and well disposed. H.

Welsh Women's Chorus Appears

The Welsh Women's Chorus, Llewellyn Roberts, conductor, gave a concert in the Town Hall on the evening of May 1, with Harold Laurence Crowell as soloist. Dressed in picturesque national costume, the singers gave a good account of themselves in a program of considerable variety. Three Handel works began the list, 'Where'er You Walk' (strange for a female chorus!); 'Ask if Yon Damask Rose' and 'Haste Thee, Nymph', all well presented. A group of folk songs from various British sources, and, of course, many Cymric melodies were received with enthusiasm by the audience. Mr. Crowell sang 'Il mio Tesoro' from 'Don Giovanni', the aria of Chiabiabos from Coleridge-Taylor's 'Hiawatha', and songs by Vaughan-Williams and Davies. He displayed a good voice well handled and was much applauded. N.



Channing Lefebvre

Elsie Houston Gives Recital of South American Songs

Elsie Houston, Brazilian soprano, gave a recital of modern music of South America on the evening of April 29 at the New School for Social Research for the benefit of the Little Red School House.

Miss Houston began the recital with a group of songs by Villa-Lobos, Guarneri, Fernandez, Ovalle, Verneuil and Williams. She commented briefly on the songs before singing them. South American folk music was next on the list, in the form of songs from Brazil, Peru, Argentina, Ecuador and Bolivia. The second half of the evening was devoted to fascinating magic songs of Brazil harmonized by Villa-Lobos, Jayme Ovalle and by Miss Houston herself. Pablo Miquel was the accompanist. As was to be expected, the auditorium was filled with an audience which left no doubts as to its enthusiasm. N.

Madeleine Carabo Heard in Recital

Madeleine Carabo, violinist, who made her New York debut last season, returned in recital on the evening of May 1 in the Carnegie Chamber Music Hall. Miss Carabo began her recital with three Kreisler works, a setting of Bach's E Major Prelude, the 'Chanson Louis XIII et Pavane' (in the style of Couperin), and Praeludium and Allegro (in the style of Pugnani). Not so long ago, many people still believed that these were actual arrangements, but now that Mr. Kreisler has let the cat out of the bag, we can see that they represent him at his most incorrigible and irresistible. For despite the fact that their juicy, Viennese harmonies are entirely out of keeping with their Eighteenth Century character, they al-

(Continued on page 34)

Concerts in New York, May 11—30

Town Hall Events

May 11, evening: Concert sponsored by Jewish War Veterans.
" 12, afternoon: Artur De Filippi, tenor, Henriette Michelson, pianist.
" 12, evening: Sidor Belarsky, bass.
" 18, evening: Choir Concert; Leo Low, conductor.
" 19, afternoon: Furman Fordham presents Negro concert artists.
" 19, evening: Mario Miccu, concert.
" 25, evening: Graduation concert, Jewish Workers University.
" 26, afternoon: National Council of Young Israel, concert.
" 26, evening: Concert of Workmen's Circle

Committee of National Labor Com-mitted for Palestine.
" 28, evening: Gina Pinnera, soprano.

Carnegie Hall Events

May 12, evening: New York City Symphony, Burle Marx, conducting.
" 14, evening: Concert in memory of Ernest Schelling.
" 15, evening: Paradiso Opera Guild.
" 16, evening: Gala Choral Concert, New York Federation of Music Clubs.
" 19, evening: New York City Symphony, Vladimir Golischmann, conducting.
" 26, evening: Marian Anderson, contralto.

New York Studios

A special series of student recitals is being given at the David Mannes School. On April 30, the Minnesingers, conducted by Peter J. Wilhousky and the String Players, conducted by Edgar Williams, were heard. Helen McCall, pianist, gave a recital on May 9. Other events scheduled are a concerto concert on May 14, at which the soloists will be Ruth Schaffer, Thomas Scherman, Mary Streach and Henry Hutchinson, pianists, with orchestra conducted by Thomas Scherman and Gerald Warburg. On May 15, there will be ensembles and solos by young students and on May 16, a concert by the Opera Ensemble Class, Hildegard Becher, Judith Brown and Cynthia Rose, sopranos; Hope Herne, contralto, and Paul Szemere, tenor. Miss Rose will give a solo recital on May 21, and Mr. Scherman on May 22. An ensemble and solo recital will close the series on May 23, those appearing being Virginia Duffey and Mary Vergo, pianists, and Leon Rudin, Stanley Weiner and Isaac Wolftshock, violinists.

* * *

Pupils of Ruth Shaffner have been active recently. Nancy Morgan, soprano, of Carmel, N. Y., was heard in a broadcast over WBBC in Brooklyn, and Natalie Scholze was presented in recital at Drew Seminary, Carmel, N. Y. Doris Clark was the assisting artist at a recital given at the Job Haines Home, in Bloomfield, N. J., on April 5. Dorothy Williams, soprano, was heard as guest soloist this past week, at the First M. E. Church in Brewster, N. Y. Matilda Lyons was heard in New Canaan, Conn., at an entertainment given in the M. E. Church for Finnish relief. Miss Shaffner will teach in New York City once a week all summer, and also at her summer studio in Patterson, N. Y. She is also the Head of the Voice Dept. of Drew Seminary, at Carmel, N. Y., where she directs a Glee Club of 50 voices, which has appeared in a series of concerts this winter, and this past month has given two Joint Concerts with the Pawling Boys' School. A recital of

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Miss Shaffner's New York pupils was given in the Haubiel Studios on April 18, with Miss Shaffner as accompanist. Those heard included Doris Clark, soprano; Edith Conde, contralto; Carol McNally, soprano; Matilda Lyons, soprano. The program closed with a group by Dorothy Williams, soprano. Miss Shaffner teaches in New York, all summer, at the Haubiel Studios.

* * *

Leon Carson, teacher of singing, presented his pupil, Mary Dancy, contralto, in a studio recital on the afternoon of April 21. Miss Dancy offered a group of old Italian songs, a German group, 'Amour, Viens Aider' from 'Samson et Dalila' and a group of English songs. Mildred Browne was accompanist. Frieda Volkert, soprano, also from Mr. Carson's studio, appeared as Santuzza with the Opera Association's production of 'Cavalleria Rusticana' at the Heckscher Theatre.

* * *

Mme. Hedwig Kanner-Rosenthal, gave a studio recital on April 17, the program being entirely of works by Bach. Those taking part included Kenneth Amada, Roy Bogas, Charles Rosen, Barbara Chadwick, Elly Kassman, Paulette Steen, Evy Wachter, Martha Wertheimer and Rachelle Shubow.

* * *

Pupils of Robert Malone were heard in a recital in Midston Hall on the evening of April 26. Those taking part included Zella Roth, soprano; Ann Page, contralto, and A. Wesley Bremer, baritone. Mr. Malone was the accompanist. On April 28, Mr. Malone conducted the Malone Choral Society in Scenes from Grand Operas in the Hotel des Artistes.

* * *

Owing to conditions in Europe, Helena Morsztyn, Polish pianist, will remain in New York, where she will hold master classes from July 1 to August 12, featuring principles of technique and interpretation to advanced students and teachers. On April 16, Mme. Morsztyn presented her artist-pupil Lenore Engdahl, pianist, at the Barbizon Club, New York.

* * *

Voice pupils of the Dornay-Culp Studios, Louis Dornay and Betsy Culp, directors, were heard in the last of three studio recitals on April 28. An interesting program of operatic excerpts for solo and ensemble and songs was given by Anne Trocianeky, Madeleine Worster, Betty Gilpatrick, Doris Gilbert, Adeline Conrad, Laura Hutchinson, Renee Rochelle, Wilma Westerman, John Graeber, Doris Gilbert, Harriet Voloshin, Frank Riccardi and Margaret MacLaren.

The New York College of Music, Carl Hein, director, presented vocal pupils of Greta M. Schoenwald in the MacDowell Club auditorium on the evening of April 15. Those taking part included Angela Chope, June Bradshaw, Penelope Vassilaros, Salvatore Noto, Rhea Blackwood, Alice Mann, and Bernice Allen. Miss Schoenwald played the accompaniments.

Chamber Music Concert Given at Minneapolis College

MINNEAPOLIS, MINN., May 5. — The fifth of the series of chamber music concerts at the Minneapolis College of Music was given in the college auditorium on the evening of April 4. The program began with a trio for piano, violin and 'cello by Gaspar Cassadó, played by Marie Shefeluk, violin; Alfred Kuehle, 'cello, and Walther Pfitzner, piano. Following this were the quintet for oboe, clarinet, bassoon, French horn and piano by Beethoven, played by Carl Berglund, oboe; Sigurd Bochman, clarinet; Reuben Olson, bassoon; John Barrows, French horn, and Walther Pfitzner, piano, and the Brahms Piano Quintet was played by Marie Shefeluk, and Ruth Schneewind, violins; Ingweide Pfitzner, viola, Alfred Kuehle, 'cello, and Mr. Pfitzner, piano. The College Symphony society gave its fifth program in the college auditorium, on April 9, under the baton of William Muelbe, member of the Minneapolis Symphony.

BERLIN PUPILS HEARD

Orchestra and Musical Union Led by Kessler in Wagner Concert

BERLIN, May 6.—The Oberlin Conservatory of Music Orchestra, together with the Oberlin Musical Union (founded in 1860), under the direction of Maurice Kessler, presented an all-Wagner program on May 5, in Finney Memorial Chapel. More than 250 participated.

The concert opened with the 'Entrance of the Gods into Valhalla' from 'Das Rheingold' with three conservatory seniors, Jane Ann Edwards, Christine Habegger, and Jeanne Hill, singing the roles of the Rhinedaughters. The prelude to act one from 'Lohengrin' followed. Miss Edwards sang the part of Isolde in the Prelude and 'Love-death' from 'Tristan und Isolde'.

For the final number, Mr. Kessler conducted excerpts from act three of 'Die Meistersinger' in which he had the assistance of Herman Gelhausen, bass-baritone, as Hans Sachs, S. Walter Huffman, tenor, as Walter von Stolzing, and Christine Habegger, as Eva. M. M.

Samoiloff Pupils Active

LOS ANGELES, May 5.—Margaret Phelan, soprano, from the Samoiloff studios, was the soloist at the opening concert of the Los Angeles Symphony 'Pops' on April 21, at the Los Angeles Breakfast Club, under the baton of Manuel Cominsky. Ruth Mathews, soprano, was the soloist on the second concert of the same orchestra on April 24.

Gladys Yambert, mezzo-soprano, has been engaged by Albert Coates to sing an

important role in his new opera 'Gainsborough', which will be presented by the Southern California Opera Association in the near future. Blanche Phillips, contralto, will sing Marthe in the opera 'Faust', the first opera to be given by the newly organized Southern California Opera Association, on May 7 at the Philharmonic Auditorium. Robert Anderson, tenor, has been engaged for the role of Don José in 'Carmen' given by the Hollywood High School. An operatic performance will be given by the Samoiloff students in the near future. Acts from 'La Traviata', 'Martha', 'La Bohème', 'Madama Butterfly', and 'Faust' will be given. Vladimir Rosing is teaching the Samoiloff students acting; Frank P. Meloni, Italian; Richard Drake Saunders, lectures on opera, and Marguerite Gerard conducts the French class.

San Francisco Institute Faculty Heard

SAN FRANCISCO, May 5.—Three faculty artists of Music and Arts Institute appeared in a joint program at San Francisco Museum of Art on April 21. Ross McKee, young pianist and founder of the Institute, made one of his rare San Francisco appearances in solos by Bach, Haydn, Schumann, Turina and Prokofieff, and he collaborated with Conrad Huldhinsky, former Royal and State Orchestra conductor at Potsdam and Berlin, in the Richard Strauss Sonata for 'cello and piano. Lawrence Sherrill, baritone, was heard in Italian and modern American song groups accompanied by Eileen McCall. The final program of the Institute series will be held at the Museum on May 12 presenting Jessie Ward Haywood, Poet-Diseuse of New York, Alice Edwards, soprano from Oakland, and Howard Solve, San Francisco baritone.

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MUSICAL AMERICA for May 10, 1940

Concerts in New York

(Continued from page 32)

ways sound well and cannot fail to charm. Miss Carabo played them with fluent fingers and a tone of good quality and sufficient proportions. She was inclined to play rapid passages too perfunctorily, but she also displayed the ability to build a climax and hold a line. Beethoven's 'Spring' Sonata, in F, Op. 24, followed appropriately enough. Miss Carabo played it sensitively, especially in the Adagio. Greater self-confidence and a bolder style would have improved her performance of the work, but these are qualities which time and experience can supply. The program continued with Vitali's Chaconne and works by Bloch, Ravel, Falla, Debussy, Miss Carabo, Cyril Scott and Novacek. Erst Oster was the efficient accompanist. The audience was of good size and was markedly cordial. S.

Arvida Valdane Heard in Recital

Arvida Valdane, soprano, gave a recital in the Carnegie Chamber Music Hall on the evening of April 22, with Frank Chatterton at the piano. A group of songs in Norwegian, Swedish and Finnish added to the interest of her program. It opened with works by Scarlatti, Bassani, Handel, followed by a group of songs in French by Georges, Fourdrain, Faure and Buzzi-Peccia. Songs by Järnefelt, Sibelius, Peterson-Berger, and Merikanto led to a group of contemporary songs in English by Josten, Douty, Hageman, Head and Malotte.

Suzanne Robinson Makes Recital Debut

Suzanne Robinson, soprano, made her first recital appearance in the Carnegie Chamber Music Hall on the evening of April 23, with Paul Ulanowsky at the

piano. Miss Robinson's vocal equipment is not large in breadth, but she made good use of a voice of agreeable quality well produced. The program included many over-sung works by Schumann and Brahms as well as well-known works of Grieg given with the original texts. Two Old English ballads arranged by Hilton Rusty were effective and a French group by Roussel, Hahn and Koechlin was well sung. N.

Béla Bartók in Concert of Own Works at Columbia University

Béla Bartók, composer-pianist. Assisting artists: Enid Szanthó, contralto; Joseph Szigeti, violinist; and New York Philharmonic-Symphony String Quartet: Michel Piastro, Imre Pogány, Zoltán Kürthy and Joseph Schuster, McMillin Theatre, Columbia University, May 1, evening. All-Bartók program:

Quartet No. 1, Op. 7 (1908)
Hungarian Folksongs: 'Black is the earth', 'So much sorrow is in my heart'; 'The snow is melting, Spring is near', 'My love is very ill', 'Women, women, let me help you wash your babies' clothes'
Rhapsody No. 1 for Violin and Piano (1929)
Petite Suite for Piano: Slow Melody, 'Whirling Dance'; Quasi pizzicato, 'Ukrainian Song', 'Bagpipe Player'
'Night's Music', for Piano
From 'Mikrokosmos', for Piano: 'Stamping Dance', 'Changing Bars, Harmonics, Six Dances in Bulgarian' Rhythm.

An audience that crowded the body of the auditorium of McMillin Theatre and overflowed onto the stage greeted Mr. Bartók with ardent enthusiasm at the concert of his compositions arranged in his honor by Columbia University. During the intermission a representative of the Hungarian Institute explained to the audience that the object of Mr. Bartók in presenting this program, with his assisting artists, was to make the plea that the holder of every invitation would send three books in English to the Hungarian schools and universities as an aid towards extending knowledge of America's civilization in Hungary.

With the same performers participating, the program was identical with that of the Bartók concert held under the auspices of the League of Composers a week earlier with the addition of the Petite Suite and the 'Night's Music' for piano and the substitution of a different group of pieces from the 'Mikrokosmos'. Of these pieces the 'Night's Music', suggestive of an urban rather than a rural night, got farthest away from the percussive treatment that prevailingly obtains in the piano compositions, while 'Quasi pizzicato', with its xylophonic rather than violinistic implications, and the 'Bagpipe Player' were intriguing movements in the Little Suite.

As for the pieces from the recently published, six-volume 'Mikrokosmos', designed to lead the awakening musical mind into a sympathetic understanding of the idiomatic language of modernism, they all seemed, with their forbiddingly harsh harmonic premises, to be the product of a purely theoretical rather than a practical pedagogical approach. The Bulgarian dances, with their unexpected accent patterns, proved to be the most interesting. Mr. Bartók played all the piano pieces with characteristic dynamic energy.

Miss Szanthó, Mr. Szigeti and the Philharmonic-Symphony Quartet again acquitted themselves of their tasks with consummate artistry, and at the end there was a special ovation for the composer. C.

Classical Evening at MacDowell Club

The annual Classical Evening, founded by the late W. H. Humiston, at the MacDowell Club of New York City, was given on May 4, under the leadership of Karl Krauter. The assisting artists were Leah Minich, soprano; Jan Lindermann, bass; Jean Buchta, pianist; Walter Golde, pianist; Frank Kneisel and Josef Marx, oboeists. The program began with Handel's Concerto Grosso in G, with Miss Buchta at the cembalo accompanied by the club's string orchestra. Following this, Mr. Marx played an Adagio from Bach's Easter Oratorio and Mr. Kneisel, Bach's A Minor Concerto. After the intermission, Bach's Cantata No. 49 for the Twentieth Sunday after Trinity, 'Ich Geh und Suche mein Verlangen'. Miss Buchta,

Mme. Minich and Mr. Lindermann were soloists and Messrs. Marx and Kneisel played oboe and viola obbligatos in one number. The English translation used was by Lillian B. Barth.

Contemporary Concerts Presents Final Program of Season

Contemporary Concerts, organized by Mark Brunswick, Roger Sessions and Edward Steuermann, gave their final program of the season in the Carnegie Chamber Music Hall on the evening of April 26. The program included a Quintet for Piano and Strings, played by Johanna Harris and the Galimir Quartet; a group of songs by Berlioz, sung by Ivan Ivantsoff, tenor, and Schoenberg's Suite for Piano, String Quartet, two clarinets and bass clarinet. This work was conducted by Rudolph Kolisch. Others taking part included Mr. Steuermann, piano; Dorothy Blaha, and Eric Simon, clarinets; Louis Klein, bass clarinet. The personnel of the Galimir Quartet consists of Felix Galimir and Robert Konrad, violins; Lotte Hammerschlag, viola, and Fritz Magg, cello.

French Folklore Society Gives Recital of Music and Dances

An evening of French Folk dances and music was given in the auditorium of the City College on the evening of April 23. The dancers under the direction of Jeanne Dawson, included Simonne Abbate, Paulette Borgelot, Madeleine Bruard, Indra Bryant, Marjorie Jordan, Mildred O'Hara, Doris Runge, Lillian Zucker, Daniel Castaing, Howard Coan, John O'Brien and William Tucker. The singers were Patty Barker, Vivian Baule, Judith Blake, Eileen Clarence, Marilyn Delaney, Marilyn Endler, Sally Ferguson, Ginette Girardey, Ruth Henderson, Marilyn Herman, Priscilla Likely, Florence Peisotto, Lillian Petit, Iris Posner, Syddell Robbins, Betty Sauveur, Edna Schiff and Frances Tunnehill. Mrs. Georges A. Rosette and Bernard Gabriel were at the piano.

Juilliard Students Give Excerpts from Operas

Students from the opera class of Charles Hackett at the Juilliard School, were presented in operatic excerpts in the school auditorium on the evening of April 30, with Jacob Schwartzdorff and Bertha Melnik playing the accompaniments on two pianos. Monas Harlan and Philip MacGregor gave the first scene of 'Faust'; Vivienne Simon, John Maxwell, William Gephart and Clifford Harvuo, the second act of 'Manon'; a scene from the first act of 'Tosca' was sung by Annabelle Ott, Mr. Harlan, Mr. Harvuo and Harold Simmons. The program closed with Act IV of 'La Bohème' sung by Vera Weikel, Louise Beaman, Morris Poaster, John Tyers and Messrs. MacGregor and Gephart.

Lissenko's 'Taras Bulba' Presented

Lissenko's opera, 'Taras Bulba', founded upon Gogol's story of the same name, was given in the Mecca Auditorium on the evening of April 21, by Musical Artists of America, Inc., having what is believed to have been its first American performance. While the production was too lacking in cohesion for one to give a genuinely critical opinion of Lissenko's music, the performers may be given credit for artistic intention in producing it. Sidor Belarsky assumed the role of Taras; Andrei was sung by Ivan Velikanoff, and Victor Sokoloff was Ostap. Helmi Rosnell appeared as Marytza and the remaining roles were taken by Natasha Ukrainska; Claire Brooks, Edward Sirutis, Elsa Wells, Petro Ukrainsky, Donald Dungan, Stephen Cole, Boris Belotsky and Edwin Goldyn. Walter Grigaitis conducted and Dmitri Chutro was artistic director. N.

Honor Memory of Hans Weisse with Concert

A concert in memory of the late Hans Weisse was given under the auspices of the David Mannes School and the department of music of Columbia University on May 5, at the Mannes School. The program, con-

sisting entirely of works by Mr. Weisse, included a Small Chamber Concerto played by Yella Pessl, harpsichord; Frances Blaisdell, flute, and Mitchell Miller, oboe. A group of Piano Pieces in Three Voices was played by Bruno Eisner, and an Octet for String Quartet, Clarinet, Bassoon, French Horn and Double Bass was played by an undesignated group of players under the baton of Carl Bamberger.

Helen Mahler and Warren Leslie Harr Heard at Barbizon Musicale

Helen Mahler, soprano, and Warren Leslie Harr, baritone, gave a joint recital at the Hotel Barbizon on the evening of April 30. Mr. Harr opened the program with Handel's 'Arm, Arm, Ye Brave!' and works by Morgan, Lully and Schumann, and later offered an aria from 'La Traviata' and songs in English and Italian. Miss Mahler sang a group by Schubert, Marx, Vidal and Bachelet, and later the Pastoral from Veracini's 'Rodelinda' and songs by Homer, Harris and others. The two artists joined in a duet from 'Rigoletto' as a closing number. Milford Snell was the accompanist.

Marymount College and Georgetown Glee Club Give Joint Concert

Marymount College Choral Club and the Georgetown University Glee Club gave their second joint concert in the Hotel Biltmore on the evening of April 19. The Marymount organization, led by Alli Ronka and accompanied by Ada Zeller, had Catherine McKallagat, cellist, as soloist. The club sang works by Palmgren, Wagner, Lully, Strauss and others, and joined with the Georgetown organization, of which Dr. Edward P. Donovan is leader, in Gounod's 'Jerusalem Convertore' from 'Gallia', and works by Sibelius and Rachmaninoff.

Ann Heath and Charles Ruetschi Give Recital at Barbizon-Plaza

Ann Heath, soprano, and Charles Ruetschi, pianist, gave a recital in the Salon de Musique of the Barbizon-Plaza on the evening of May 3. Miss Heath offered Beethoven's 'Ah! Perfido' as her principal number and sang also, arias from Handel's 'Semelle', Mozart's 'Così Fan Tutte' and songs in Italian, French, German and English. Mr. Ruetschi's first group was of works by Mozart, Lecuona, Godowsky and Friedman-Gaertner, and his second by Chopin, Schumann and Liszt. N.

Concert Given in Memory of Emma Redell

A concert in memory of the late Emma Redell, American operatic soprano, was given in the auditorium of the Ethical Culture Society on the evening of April 17. Those taking part included Sonia Essin, contralto; Virginia Duffey, accompanist; Joseph Schwartz, pianist; Boris Schwartz, violinist; Frank Miller, cellist. An address was made by Dr. Algernon D. Black of the Ethical Culture Society and records made by Miss Redell were played. Miss Redell died suddenly on Feb. 2, last.

Columbia Chorus Gives Brahms' Requiem'

The Columbia Chapel Chorus, directed by Lowell P. Beveridge, was heard in a vital presentation of Brahms's 'German Requiem' in St. Paul's Chapel, Columbia University, on the evening of April 21. The soloists were George Britton, baritone, and Hildegard Becher, soprano. An orchestra of forty players and Edgar Shundt, organist, furnished the accompaniment. M.

Frieda Jones Gives Recital at Juilliard School

Frieda Jones, pianist, was heard in a recital at the Juilliard School of Music on the evening of April 30. Her program included compositions by P. E. Bach, J. S. Bach, Godowsky, Suk, Scriabin and Debussy. She also played the MacDowell Concerto in D Minor with Alton Jones at a second piano. Miss Jones is faculty member of the preparatory department of the Juilliard School and also teaches at the Bronx House Music School.

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PHILADELPHIA HAILS MANY RECITALISTS

Barton and DeLoache Are Heard, Bartók and Roth Appear in Special Program

PHILADELPHIA, May 5.—Maryjane Mayhew Barton, harpist, and Benjamin DeLoache, baritone, gave an Academy of Music Foyer recital on April 30. Miss Barton played works by Pecetti, Rameau, Corelli and Salzedo. Mr. De Loache offered Lieder by Strauss and Brahms and works by Duke, Dvorak and others. Ruth Row Clutter was at the piano.

Guy Marriner, pianist and director of music at the Franklin Institute, concluded his series of lecture-recitals on April 28 with a request program including pieces by Beethoven, Schubert, Chopin, Brahms, Sibelius, Debussy, Mendelssohn and Wagner.

Jorge Bolet gave a piano recital in Casimir Hall of the Curtis Institute of Music on April 27.

Delius's Sonata No. 2, Mozart's E Flat Concerto, and Chausson's 'Poème' were noteworthy on a program given by William Kurasch, violinist, with Herman Weinberg, pianist, in Ethical Society Auditorium on April 24.

Bartók and Roth Are Heard

Béla Bartók, Hungarian composer and pianist, assisted by Feri Roth, violinist, offered a program of his works in Casimir Hall of the Curtis Institute of Music on April 23. Of special interest were sixteen pieces from his 'Mikrokosmos'. Other works included a 'Petite Suite'; 'Night Music'; the Suite, Op. 14, and the 'Allegro Barbaro'. Mr. Roth collaborated with the composer in his Rhapsodie No. 1.

Horace Alywne, pianist and director

of music at Bryn Mawr College, played in Goodhart Hall on April 22. Suzanne Bloch, lutenist, singer to the lute, and player of the virginals and recorders, provided a delightful program at the Philadelphia Art Alliance on April 17.

In observance of its 70th anniversary, the Zeckwer-Hahn Philadelphia Musical Academy presented the Zeckwer-Hahn String Quartet and Lynne Wainwright, harpist, on May 1. On April 24, Gertrude Tova Boroditsky, pianist, appeared, and on April 17, Doris Bawden and Helen Hause, duo-pianists, and William B. Swayze, baritone. Johanne Ogrodowska - Ridpath, contralto, assisted by Maurice B. Katz, pianist, and Stanislaw Dabrowski, violinist, gave a recital in the Academy of Music Foyer on April 16 for the benefit of the Commission for Polish Relief. Vadim Hrenoff, pianist, played in the Barclay on April 16.

Nelson Eddy Appears

Nelson Eddy returned to his "home town" for an Academy of Music recital on April 11, accompanied by Theodore Paxton. Frederick Vogelgesang, violinist, assisted by Vladimir Sokoloff, pianist, gave a recital in Casimir Hall of the Curtis Institute of Music on April 11, the program featuring the Tchaikovsky concerto.

Arthur Kent, baritone, and recent winner in the Metropolitan Opera Auditions of the Air, was the featured artist at a Philadelphia Music Club concert in the Bellevue-Stratford ballroom on April 9. Also participating were Thelma Davis, contralto; Ethel Frey, soprano; Irene Hubbard, cellist; Elizabeth Snyder, pianist, and the Barton Harp Quintet.

The world premiere of a sonata in D, for violin and piano, by Edmond deLuca, young Philadelphia composer, was played at a recital by Anthony Zungolo, violinist and member of the Philadelphia Orchestra, in the Academy of Music Foyer on April 5.

WILLIAM E. SMITH

Jean Watson to Sing at Bethlehem Bach Festival

Jean Watson, artist-pupil of Edgar Schofield, will be contralto soloist at the Bethlehem, Pa., Bach Festival on May 17 and 18. She made her New York debut as soloist with the Mendelssohn Glee Club at the Waldorf-Astoria on April 16 and was heard in the Brahms 'Rhapsodie' and two groups of songs.

Alexander Raab to Conduct Master Classes in New York

For the sixth consecutive year, Alexander Raab, will conduct his master classes in New York, commencing May 15. There will be both individual and class instruction, to meet the need of students, soloists, and teachers. Mr. Raab was to conclude his season in Berkeley, Calif., on or about May 10.

Lillian Reznikoff Wolfe Offers Summer Courses for Teachers

BROOKLYN, May 5.—Lillian Reznikoff Wolfe, teacher of piano, is offering summer courses for teachers at her studio. The courses will include First Year Piano Fundamentals; Style and Technique, Piano Literature, Easy, Intermediate and Advanced; Musicianship Classes and Ensemble Training. Courses will be given during the month of July.

Concert of Old Music Given at New Studio of Brooklyn Heights

BROOKLYN, May 5.—A concert of madrigals and old music for recorders and virginals was given by The Four Howes at the New Studio, which is conducted by Dora Herwig, Anne Hull and Blanche Winograd, on March 31. The personnel of the group includes Mary Howe, Molly Howe, Bruce Howe and Calderon Howe.

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KEEPING TABS ON THE RETURNS

The Executive Board of the Huntington, W. Va., Civic Music Association Tabulates Returns on the Final Evening of the Membership Campaign Which Secured a Capacity Membership. Left to Right: David Foard, First Vice-President; Muri Springstead, Civic Concert Service Representative; John Woodruff, President; Mrs. James Thackston, Secretary; R. L. Baughan, Auditor; D. W. Fox, Second Vice-President; and Mrs. Carney Hardman, Publicity Director. The Civic Music Series Next Season Brings Rachmaninoff, the Cincinnati Symphony, Mischa Elman, the Ballet Russe and Kirsten Flagstad

LOESSER GIVES RECITAL AT CLEVELAND INSTITUTE

Bartók Conducts Two Classes at School —Marion Matousek Heard in Graduation Recital

CLEVELAND, O., April 26.—Arthur Loesser, associate head of the piano department and head of the department of ensemble of Cleveland Institute of Music, gave a recital in the Institute on April 24. Mr. Loesser has appeared as soloist with the Cleveland Symphony on several occasions and has made frequent New York appearances both as soloist and in two piano recitals with Beryl Rubinstein.

Marian Matousek, a pupil of Beryl Rubinstein, gave her graduation recital on April 26 at the Institute. Her program included the Beethoven Variations in C Minor; three etudes by Scriabin and the Prelude, Aria and Finale of Franck. Miss Matousek will receive her Bachelor of Music degree in June.

Studios, at the MacDowell Club on the afternoon of April 26. This was sponsored by the SHMRC, the students' club of the Studios.

The proceeds are to be devoted to the SHMRC's Scholarship, recently established as a memorial to the late Ernest Schelling, who was an honorary member of the club. The cast included: Firebird, Deidre Owens; Prince Ivan, Sarah Littell; Kostchei, Marilena Pignatelli; Princesses, Ruth Raup, Marjorie Forkner, Jenifer Coward, Joan Raup, Patricia Safford, Marian Chapel, Layne Kantor; Demons, Susan Coward, John Parry, Arthur Dercksen, Sally Coleman, Jerome Davis; Trees, Hedges, Stones and Stream, Douglas Burgoyne, Timothy Kantor, Roy Megargel, Frances Murphy, Patricia Smith, Charlotte Raup, Sydney Rice, Ann Sloan, Mira Stern.

Voice Pupils of Mme. Giannini-Gregory Give Philadelphia Recital

Voice pupils of Mme. Euphemia Giannini-Gregory, a member of the faculty of the Curtis Institute of Music, gave a recital in Casimir Hall at the institute, on the afternoon of April 30. Eleanor Murtagh, soprano, began the program with songs by Martini and Marx and an aria from Handel's 'Joshua'. Doris Luff, soprano, followed with arias from Handel's 'Partenope' and Mozart's 'The Marriage of Figaro' and songs by Debussy and Chausson. The third group was offered by Donald Hultgren, tenor, who sang an aria from 'Rigoletto' and songs by Strauss and Grieg. Muriel Robertson, soprano, then sang an aria from 'Aida' and songs by Brahms and Schumann. The final group was by Donald Coker, and included songs by Handel, Purcell, Torelli and Durante. Eugene Bossart, pupil of Mr. Kaufman, was the accompanist.

The Firebird' Given by Students at MacDowell Club

Stravinsky's ballet, 'L'Oiseau de Feu', was presented with original choreography by pupils of Dorothy Teitsworth, dance teacher and co-director of Music-Education



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Obituary



Josef A. Pasternack

Josef A. Pasternack

CHICAGO, April 28.—Josef A. Pasternack, the well-known orchestral conductor, died suddenly of a heart attack while rehearsing a radio program in the National Broadcasting Studios here today. He was fifty-nine years old.

Mr. Pasternack was born in Czenstochowa, Poland, July 1, 1881, and began the study of violin with his father at the age of four and later went to the Warsaw Conservatory where he showed great facility in learning most orchestral instruments. He came to the United States to tour as a pianist and then joined the orchestra of the Metropolitan Opera as a viola player. He was assistant conductor there during the season of 1909-1910, and during the seasons of 1913 and 1914 conducted with the Century Opera Company. For five years he conducted the Philadelphia Philharmonic, and for five years the Boston 'Pops'. In 1916 he became general musical director of the Victor Company. Since 1927 he had been active in radio work and had also conducted opera at Ravinia Park.

Imre Magyari

BUDAPEST, April 30.—A thousand Gypsies, all playing their muted violins, marched in the funeral procession of Imre Magyari, a well-known Romany violinist who died yesterday at the age of forty-six. As a small child he wanted to follow his father's profession of violinist, but the parent said he was so ugly he could never succeed. At the age of nine, however, he was already drawing patrons to a cafe to hear him. He attempted serious study at the conservatory here but gave up the idea of a concert career. The late Emperor Franz-Josef is said to have admired his playing. He had appeared in various Continental countries and in Great Britain, but would never go to America. In recent years he had been playing in a local hotel.

Paul Taylor

Paul Taylor, twenty-four years old, of Buckhannon, W. Va., a field representative of Community Concert Service, was killed on April 26 when he plunged from a room in the Hotel Wellington in New York at 3:50 p. m. With his parents, Mr. and Mrs. W. T. Taylor, he had arrived the same day from West Virginia for treatment for an injury sustained in an accident a year ago.

Alfred Hill

LONDON, April 30.—Alfred Ebsworth Hill, senior member of the firm of W. E. Hill & Sons, who was internationally known as a dealer and an authority on old violins, died on April 21. He was seventy-eight years old. Mr. Hill not only was an

SEATTLE WELCOMES SAN CARLO OPERA

Company Presents Seven Works —Templeton, Iturbi and Thomas Are Heard

SEATTLE, May 5.—The San Carlo Opera Company made its annual visit to Seattle the first week in April. The orchestra was directed by Carlo A. Peroni with Lydia Arlova and Lucien Prudeaux in charge of dances. The operas given, chosen from requests, were 'La Traviata'; 'Cavalleria Rusticana' and 'Pagliacci'; 'Madame Butterfly'; 'Lucia di Lammermoor'; 'Aida' and 'Carmen'. Coe Glade, Hizi Koyke, Charlotte Bruno, Frances Curci were some of the favorites who appeared, and Mildred Eyman, local soprano, also sang with the company in an excellent performance, as Micaela in 'Carmen'.

The Cornish School brought Alec Templeton in his first appearance in Seattle to close the "Three Star Series." José Iturbi in his concert on April 6 gave an impressive demonstration of technique. His program included works by Mozart, Schumann, Brahms, Chopin, Ravel and Albeniz.

John Charles Thomas disclosed his versatility in a lengthy program on April 13. Carroll Hollister, pianist, played works by Bach, Debussy and Halffter. The Comedian Harmonists were the last attraction on the Saturday night series of Cecilia Schultz on April 20. Fritz Kramer was the accompanist.

University Students Heard

The first Spring concert of the University of Washington Music School was that of the Symphony Orchestra, George Kirchner conducting on April 21. In the Variations Symphoniques by Franck, Mary Jane Stockfleth was soloist.

The Home Concert of the Men's Glee Club, directed by Charles Wilson Lawrence, was given on April 22. Two local premieres were listed on the program, one a tribute to the founder of the Salvation Army, 'General William Booth Enters Into Heaven' by Phillip James with text by Vachel Lindsay. Accompanying the men's voices were two pianos, organ, trombone and bass drum. The other was Lyle McMullen's two-piano arrangement of the 'Polovetsian Dances' from 'Prince Igor' played by the arranger and Wallace Marshall. Soloists were Glen Conley, baritone, and Robert Anderson, violinist, with Lyle McMullen and Wallace Marshall accompanists. The University Symphonic Band gave a concert on April 28, Walter Welke, directing.

NAN D. BRONSON

Erno Balogh Completes Tour

Erno Balogh, concert pianist, has completed a successful concert tour of more than fifty engagements through the United States and Canada. In addition to a New York recital in Town Hall, Mr. Balogh also appeared as soloist with the National Symphony under Hans Kindler in Washington, D. C., in December, and with the Scranton Symphony in March, under Georg Sebastian. A former pupil of Béla Bartók,

expert in recognizing valuable instruments, but also in repairing them and he was a fine maker of bows. An ancestor of his, Joseph Hill, is mentioned by Samuel Pepys in his Diary in 1660 as a repairer of lutes and viols.

Mr. Balogh appeared on radio station WQXR in a program of the composer's works. On the same program, Mr. Bartók made his first American radio appearance when he gave a short talk on music in Europe. During his recent tour Mr. Balogh played many of Bartók's works.

WASHINGTON HAILS ITS FOLK FESTIVAL

Seventh Annual Event Brings Capacity Audiences to Constitution Hall

WASHINGTON, D. C., May 5.—The seventh annual National Folk Festival packed Constitution Hall six times on April 25, 26 and 27 for colorful programs presented by singers, instrumentalists and dancers from every section of the country and Hawaii. An estimated 20,000 persons attended.

Sarah Gertrude Knott, director of the festival, introduced the entertainers, most of whom came to Washington as the result of winning contests in their home communities. As in previous festivals, there were Indian dances, cowboy ballads and mountaineer songs. In addition there were Scandinavian folk tunes, Czech dances and Scotch bagpipes. It was made clear that the songs of the Swedish lumberjacks from Minnesota were as much a part of American folklore as the fiddle playing of the Tennessee mountaineer.

The audiences were as cosmopolitan as the stage. Diplomats from the several countries represented on the programs attended the performances. At one show the ministers from Finland, Sweden and Norway occupied neighboring box seats. The affair was once more sponsored by the Washington Post Festival Association. JAY WALZ

KANSAS CITY HOLDS SPRING CONCERTS

Conservatory Orchestra Gives Annual Program Conducted by Sol Bobrov

KANSAS CITY, Mo., May 5.—The Kansas City Conservatory, Harold Van Duzee, director, presented the Conservatory Orchestra, Sol Bobrov, guest conductor, in its annual Spring concert on April 30, with the following soloists: Ruth Duncan, and Arline Murph, pianists; and Maxine Martin, contralto. Haydn's 'London Symphony', Tchaikovsky's 'Italian Caprice' and Bach's 'Jesus, Joy of Man's Desiring', were heard.

The Kansas City Musical Club's annual evening program, held at the Country Club Christian Church on April 21, presented Edna Scotten Billings, organist; Mrs. T. J. Strickler, soprano; Mrs. H. Lewis Hess, contralto; Mrs. Charles McManus, organist; Ruth Glover Fayman, dancer; and Joseph A. Burns, organist and director of the club's vocal ensemble. Accompanists were Mrs. Frederic Shaw and Mr. Burns. The Pro Art School of Music, Bertha Hornaday, director, presented a duo-ensemble concert at the Nelson Gallery on April 28.

Bernard Taylor, vocal teacher and coach at the Juilliard School of Music, will conduct, for the third season, a master class from June 19 through June 27 at the Kansas City Conservatory.

The a cappella choir of Culver-Stockton College, Canton, Mo., Stephen Bennett Williams, director, appeared at Paseo High School, recently.

Members of the faculty of the Kansas City Conservatory who have presented students in recital recently are: Harold Van Duzee, voice department; Wiktor Labunski, piano studios; Stanley Deacon, voice department; and Joseph A. Burns, organ instructor.

BLANCHE LEDERMAN

BROOKLYN CLUBS GIVE SPRING EVENTS

Apollo Club Closes Sixty-Second Season—Morning Choral Is Heard

BROOKLYN, May 5.—The Apollo Club closed its sixty-second season with its annual Spring concert at the Academy's opera house on April 30, with Alfred Boyce conducting. The assisting artist of the evening was Helen Traubel, soprano of the Metropolitan Opera, who sang Lieder and songs in English with superb effect. Coenraad V. Bos was the excellent accompanist for Mme. Traubel. The ninety male voices of the club responded stirringly to Mr. Boyce's direction, and assisting instrumentalists were Theodore Schaefer, pianist, and Charles O. Banks, organist.

The Morning Choral concluded its twenty-first season with a Spring concert at the Academy on April 23. Herbert Stavely Sammon conducted the women's organization in a program which included works by Handel, Bach, Franck, Holst, Clokey, Liszt, Nicolai and Pauline Winslow. Mr. Sammon's 'Spring Is Here Again' was also heard. The assisting artist was Otto Gruenbaum, pianist, who played Beethoven's 'Appassionata' Sonata and a Chopin group.

Helen DeWitt Jacobs gave a violin recital at the Academy on April 28. The assisting artists were Richard Monroe, baritone, and Cathleen Whitnell, pianist.

FELIX DEYO

Gerald Tracy Plays Spring Recitals

Gerald Tracy, pianist, has been heard during recent months in several recitals. On March 15 he played on the faculty series at the Institute of Musical Art of the Juilliard School and on March 21 he gave a recital in Salt Lake City on the Civic Concerts Course. On March 22 he played a concert sponsored by the Utah Federation of Music Clubs for the Salt Lake City School and university students, and on April 17 he was heard on the Institute of Musical Art's broadcast series.

William Hacker Plays in Albany

ALBANY, N. Y., May 5.—William Hacker, American pianist, was presented on April 30 in Page Hall of the N. Y. State College for Teachers on the Student Association Course. The program opened with a group of older classics including works by Paradies, Scarlatti and Bach. Schumann's 'Scenes from Childhood' and the Chopin Polonaise in A Flat completed the program along with works by Beethoven, Albeniz, Liszt and Tansman.

Evelyn Swarthout Heard in University of Kansas Event

LAWRENCE, KANS., May 5.—Evelyn Swarthout, pianist, gave the Young American Artists' Concert at the University of Kansas on April 30.

The Career of Luisa Tetrazzini

(Continued from page 5)

Hempel, who joined the company in December, 1912. Tetrazzini made one more appearance at the Metropolitan in a post-season performance given by the Philadelphia-Chicago company, on May 3, 1913, when she appeared as Lucia.

During the World War she sang almost exclusively for charity. After the armistice she made concert tours of the United States, which continued until 1921. Her only subsequent appearance in New York was at the Paramount Theatre, in 1932. She then returned to Italy and lived in comparative retirement, though doing some teaching.

Luisa Tetrazzini was twice married, first to a Signor Bazelli who died many years ago, and secondly, in 1926, to Pietro Vernati, who was many years her junior. This marriage led to a legal separation in 1929.

Virtues and Faults as Singer

Though she was unquestionably one of the greatest singers of her time, a critical estimate of her vocal art is difficult to make because the virtues and faults of her production and vocal style were so intertwined as often to be indistinguishable. At her New York debut her success with the public was phenomenal. With the critics it was less so. The late Henry Edward Krehbiel, writing of the occasion some years later, said: "She was rapturously acclaimed by the public and a portion of the press. It is useless to discuss the phenomenon. The whims of the populace are as unquestionable and as irresponsible as the fury of the elements." The late W. J. Henderson gave the singer credit for much beautiful vocalization, while withholding complete approbation on account of certain obvious flaws, both of taste and production.

In his review of Tetrazzini's debut, printed in the *Sun* the next day, Henderson remarked that the extravagant advance publicity "did a grave injustice to a singer who has certain well-defined claims to popularity." Continuing, he said: "The cheers and the other glad noises could not have been greater had all memories been obliterated and the new singer's delivery accepted as the gospel of a new art. . . . The perfect, unworn condition and youthful timbre of this voice are its largest charms and to these must be added the splendid richness in the upper range. . . . In coloratura Mme. Tetrazzini quite justified much that had been written about her. She sang staccato with consummate ease though not with the approved method of breathing. Her method is merely to check the flow between tones instead of lightly attacking each note separately. But the effect which she produces, that of detached notes rather than of the strict staccato, is charming. Of her shake, less can be said of praise. It was neither clear nor steady, and the interval was surely at least open to question. . . . Descending scales she sang beautifully, with perfect smoothness and clear articulation. . . . The ascending scales . . . were sung in a manner which would not be tolerated by any reputable teacher in a pupil of a year's standing. . . . The most notable shortcoming of Mme. Tetrazzini's singing . . . was her extraordinary emission of her lower medium tones. These were all sung with a pinched glottis and with a color so pallid and a tremolo so pronounced that they were often not a bad imitation of the wailing of a cross infant. . . . she seemed to be inclined to think that Violetta ought to show that fondness for 'baby talk' which is sometimes accepted as a charm among her kind."

What one remembers of Tetrazzini, however, after twenty years, is her incredible facility in florid music and, most



Tetrazzini Making Records in London in 1908, Percy Pitt Conducting

of all, the volume and the beauty of her tones in the altissimo range. Many sopranos have been able to sing high E's and F's above the staff, but few, not even the silver-voiced Melba, had the roundness and the volume with which Tetrazzini was able to project them. Her staccato trill in 'Caro Nome' in 'Rigoletto' and a certain incredible *mordente* which she introduced into 'Regnava nel Silenzio' in 'Lucia di Lammermoor' still remain in the memory. Into 'Una Voce Poco Fa' in 'The Barber of Seville' she introduced

many ornaments which might be considered poor taste. However, the fluency with which she delivered them and the fact that other great divas before her had done the same thing, may be regarded as extenuation.

Hooks and High C's

At her debut, just as she sang a run up to a High C, her dress caught on a nail on the stage and as she sang the high note, she stooped and unhooked the flounce. The effect on the audience was tremendous. But, when this continued to happen at other performances not only in New York but elsewhere, it was obvious that this was a stage trick scarcely to be approved on the basis of artistic convictions.

Tetrazzini's low voice was always infantile and weak. Below the staff she produced feeble and unpleasant "chest" tones. Once, when criticised for this, she exclaimed: "I have to sing those tones so seldom, it really doesn't make much difference how I sing them, does it?"

As an actress, she may be considered to have been elementary, or even less. She had little sense of characterization and operatic roles in general seemed to be merely dress-up concerts to her. Physically, she was one of the stoutest of prima donnas and had to be trussed and corseted in a manner that made her appear faintly ridiculous. *Vox et praeterea nihil*, which is to say, "Voice, and beyond that, nothing" might have been written of her. But what a voice! What staccati! What scale passages, what unbelievable facility in that highest range of the human voice where most sopranos can only touch a note and then rush down again!

Her equal in natural vocal endowment and facility of the technic may exist somewhere today, but where? The world awaits another singer of coloratura music who can equal her.

Rosina Galli, Noted Dancer, Dies in Milan

Metropolitan's Former Ballet Mistress Was Wife of Giulio Gatti-Casazza—Made Debut as a Child

ROSINA GALLI, premier danseuse of the Metropolitan Opera from 1914 to 1935, and since 1930 the wife of Giulio Gatti-Casazza, former general manager of the Metropolitan, died in Milan on April 30. Death was caused by pneumonia from which she had been suffering for a month. She was 44 years old.

Born in Milan, Italy, Miss Galli was a child dancer at La Scala when Gatti-Casazza was director there before coming to the Metropolitan in 1908. She had entered the ballet school of the famous opera house, completing its exacting ten-year course in six years, and was already a solo dancer

at the age of fourteen. It was while she was fulfilling a guest engagement at the San Carlo in Naples, a few years later that a representative of the Philadelphia-Chicago company saw her and in 1911 she became premiere danseuse of that organization.

American Debut in 'Carmen'

Her American debut took place during a performance of 'Carmen', with Mary Garden in the title-role, in the Autumn of 1911. Her dancing in the ballet in the last act of that opera remained one of her most effective bits, and it was in 'Carmen' that she also made her debut as a member of the Metropolitan on Nov. 19, 1914.

Among her most striking creations during her years as a dancer was the miming of the Queen of Shemaka in Rimsky-Korsakoff's 'Le Coq d'Or' first given in America at the Metropolitan on March 6, 1918. The work was at that time presented



Rosina Galli: A Portrait and as the Queen of Shemaka in the Metropolitan's First Production of 'Le Coq d'Or'



by two sets of interpreters, the ballet, which mimed the roles, and the vocal artists who sang the musical parts seated on stadia at each side at the front of the stage. Miss Galli also made much of the Polovetsian Dances in Borodin's 'Prince Igor' on Dec. 30, 1915, and Stravinsky's 'Petrushka' in 1925. In the Metropolitan's first production of 'Thais' in 1916, Miss Galli appeared as La Charmeuse, the dance part for which Massenet wrote some difficult coloratura passages to be sung during the dancing. It is not generally known that Miss Galli had an excellent soprano voice and that she contemplated carrying out the intention of the composer, though she finally did only the dancing leaving the singing to another.

During the season of 1925-1926, she was unable to appear, owing to an appendicitis operation. On June 18, 1930, she was married to Mr. Gatti-Casazza in Jersey City, his previous marriage to Frances Alda having been terminated by a Mexican divorce the previous year. Mme. Galli remained with the Metropolitan as ballet mistress but did not appear further as a dancer. When Mr. Gatti-Casazza retired as head of the opera at the close of the season of 1934-1935, they returned to Italy and made their home part of the time in Milan and part at a villa in the Italian lakes region.

Opera in Italy

(Continued from page 8)

garnered glory more than twenty years ago as the creator of monuments and marble busts. Then, suddenly seized with a flair for composing, he turned to writing stage works and has even had them produced. We first became acquainted with Canonica as composer in 1918 when his 'Sposa di Corinto' was staged in Rome. Two years ago, at the Reale in Rome, 'La Tempesta' (after Shakespeare) was produced, and a few weeks ago a third work, 'Enrico di Mirval'—in three acts, with a libretto by C. Bernardi—enjoyed a production at the Teatro del Casino of Sanremo. The action of 'Enrico di Mirval' unfolds in Provence during the time of the Troubadours and bristles with moments of passion and heroism. The music found favor because of its simplicity and a certain distinction of method.

Another world premiere occurred in the same theatre at Sanremo, that of the new comic opera of A. Parelli, 'La Giornata di Marcellina', based on a comedy of Goldoni's. It is a light and pleasing work, just the sort of thing one expected from the composer of 'I Dispettosi Amanti'.

To wind up the chronicle of novelties, mention should be made of the success enjoyed by Amilcare Zanella's 'Il Revisore' (based on Gogol's famous play) at the Teatro Verdi in Trieste on the night of Feb. 20. Here again we have a work wrought with the greatest skill, abounding in attractive melody, and of an agreeable fluency. 'Il Revisore' was directed by A. Yotto, and the chief singers were the baritone Stabile, the tenor Civil, and the soprano Menotti.

Harmony Guild Sponsors Lecture on Music of Debussy

The Harmony Guild of New York, at its April meeting, sponsored a lecture by Postley Sinclair on the Structural Characteristics of the Music of Debussy. Debussy's Sonata for Violin and Piano was played by Ruth Kemper, violin, and Jean Buchta, piano. Miss Buchta is music director of the guild.

Ivor Newton Returns to England

Ivor Newton, pianist, recently sailed for England after completing twelve months on tour. Mr. Newton plans to spend the Summer there, but will return to the United States next September to resume his concert activities.

N. Y. Federation To Give Festival

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performances as follows: Morning Musicales, Watertown, Grace Munson Allen, conductor; Jamaica Choral, Jamaica, Daniel Wood, conductor; Bel Canto, Huntington, Frank Wilgoose, conductor; and the Morning Choral of Brooklyn, Herbert S. Sammond, conductor.

Branscombe to Give Awards

The Massed Chorus, led by Christos Vreondes, conductor of the Babylon Festival Chorus, will give the first public presentation of 'Washington's Monument' by Mr. Vreondes. A Massed Women's Chorus, led by Mrs. Ellwood Curtiss of Hicksville, N. Y., will sing Channing LeFebvre's 'Castanets and Tambourines'. Edith Baxter Harper of Flushing, N. Y., will conduct the women singers in 'Flower of Dreams' by Joseph Clokey. Dr. Erb will conduct the Massed Chorus in its opening and closing selections. Prizes totaling \$200 will be awarded on the Carnegie Hall stage by Gena Branscombe to the four winners of the statewide composition contest for a song, a choral work, a piano selection and a violin work with piano accompaniment.

An All-American Friendship Banquet on May 17 will be Friday's highlight.

As a pre-convention activity the federation held preliminaries in its American Music Contest in voice and piano on May 7, in Steinway Hall. Finals will take place on the Convention's opening day, May 16, at the first afternoon musical program in the Hotel Great Northern, which will be official headquarters during the four-day period.

Lucy Munroe, soprano of the Metropolitan Opera, preparing for the leading role in the World's Fair 'American Jubilee', will award prizes to the three winners—a man singer, a woman singer, and a pianist—at a concert featuring the prize-winners on the afternoon of May 19, in the Special Events Building at the New York World's Fair.

LaBarre Duet to Be Sung

A feature of this World's Fair program will be the singing of 'Peace and Freedom' by Captain Eugene LaBarre, director of music of the World's Fair,



Mrs. Edmund H. Cahill, President of the New York Federation of Music Clubs

as a duet by Miss Munroe and Ray Middleton, also of the 'American Jubilee' cast. The presentation of prizes, songs by the winners, a piano selection by the prize-winning pianist, and Miss Munroe's and Mr. Middleton's duet will be broadcast.

In addition seven large choral groups will sing on this program, including the Washington Heights Oratorio and Choral Society of which Hunter Sawyer is conductor, the Village Singers, of which Mrs. Mary Todhunter Oliver is conductor; the Center Moriches, L. I., Choral, Edna Kaler Wilson, conductor; the St. Joanne of Arc Male Choir of Jackson Heights, L. I., William S. Larokin, conductor; the Broadway, Flushing, Community Chorus, Mrs. Edith Baxter Harper, conductor; and the Babylon Festival Chorus and Bay Shore Choral Society, Christos Vreondes, conductor.

Mrs. Cahill had the co-operation of many federation members in planning the program: Etta Hamilton Morris, of Brooklyn, and Dr. John Warren Erb, of New York University, who were festival co-chairmen; Ethel Peyer, critic and author, program chairman, and Felice Haubiel, who is serving as banquet chairman for the all-American Friendship Banquet on the evening of May 17 in the Hotel Great Northern.

BALDWIN-WALLACE PLANS EIGHTH BACH FESTIVAL

**Albert Riemenschneider to Conduct
Two-Day Schedule at Conservatory
—Guest Artists Listed**

BEREA, O., May 5.—Albert Riemenschneider, head of the Conservatory of Music of Baldwin-Wallace College has announced the soloists who will appear in the eighth annual Bach Festival, on June 7 and 8.

Mary Marting, soprano soloist at Epworth Church in Cleveland; Lila Robeson, contralto, of the music department of Western Reserve University; Arthur Kraft, tenor, of the Eastman School of Music, Rochester, N. Y.; and James Houghton, bass, of Boston University will be heard.

The Brass Choir and the A Cappella Choir will be conducted by Cecil W. Munk; the instrumental ensembles, by George Poinar; the solo cantata No. 159, by Carl Schlueter; and Mr. Riemenschneider will conduct the Cantata No. 4, 'Christ Lay in the Bonds of Death'.

which will close the program on June 7, and the complete Mass in B Minor to be given on June 8. W. H.

Television Concert Series Opened

Concert artists are making their first entry into the television field in the United States with the inauguration of a series of television recitals sponsored by the National Broadcasting Company. Poldi Mildner, young Viennese pianist, opened the series on May 2. This series will feature concert and opera stars affiliated with the NBC Artists Service, directed by George Engles. At least one television recital is planned each week.

Cohan Receives Medal from President

WASHINGTON, May 5.—By direction of Congress, President Roosevelt made the presentation on May 1 at the White House of a gold medal to George M. Cohan in recognition of his service to the country during the Spanish-American war, the award being for his composition of 'The Grand Old Flag' and 'Over There'. A. T. M.

Native Works Heard in Rochester Fete

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sonant. Jacobi's 'Ave Rota', amusing and clever, and Kennan's colorful sketches, won the most response from the audience. Diamond's incoherent theme, twelve variations, passacaglia and coda, were a mass of meaningless dissonance.

On Wednesday evening, Radiana Pazmor, contralto, accompanied by Emanuel Balaban at the piano, presented a program of songs by American composers. It included Howard Hanson's 'Beat! Beat! Drums!', the verse by Walt Whitman; solo of 'Martha' from Bernard Rogers's 'The Raising of Lazarus', and fifteen songs by Charles Ives, New England composer of the last decade. Miss Pazmor's attractive personality, excellent command of her voice, and phenomenal memory, made the recital a most interesting one, but the difficulty and dissonance of the Ives songs made them very ungrateful vehicles, requiring a charming and talented personality like Miss Pazmor's to make them at all palatable. The audience insisted upon encores. Mr. Balaban played the difficult accompaniments expertly.

American Composers' Concert

On Thursday evening, April 25, the Fifty-seventh American Composers' concert was presented by players from the Rochester Philharmonic, Dr. Hanson conducting, and was given in the Eastman Theatre before a large audience. The program comprised Aaron Copland's 'Music for the Theatre', 'The Winter's Past', by Wayne Barlow, with Sprenkle, oboe soloist; Concert Piece for Bassoon and String Orchestra by Burrill Phillips, a first performance, with Vincent Pezzi as bassoon soloist; 'The Dance of Salome' by Bernard Rogers, a first performance; and 'Folk Song Symphony' by Roy Harris, a first performance, and dedicated to Dr. Hanson. The Phillips music was pleasant, but the bassoon did not stand out enough against the string orchestra sufficiently to make it seem a solo instrument. Rogers's 'Dance of Salome' seemed lacking in impressiveness, though it combined much good writing with oriental tone coloring.

Harris's 'Folk Song Symphony', composed for orchestra and chorus, is in five parts, and might better be called a suite, as the song form pervades throughout, not the symphonic. The five parts are 'Welcome Party' for chorus and orchestra; 'Western Cowboy' for chorus and orchestra; orchestral interlude on two American folk-songs: 'The Blackbird and the Crow' and 'Jump Up, My Lady'; 'Mountaineer Love Song' for chorus and orchestra, and Finale, for chorus and orchestra. The words for the four choruses were printed in full on the program. It is lively, tuneful music and was beautifully sung, the chorus having been trained by Dr. Herman H. Genhart. The audience greeted all the composers present, including Mr. Harris, who was Mr. Rogers's guest for the festival week, very cordially.

Ballet Program Is Popular

The ballet program, presented on Friday evening, April 26, drew a standing-room-only house at the Eastman Theatre, with many hundreds turned away. Dr. Hanson conducted the Rochester Civic Orchestra for the ballet, and Thelma Biracree was choreographer for all the ballets. Guest solo dancers were Evelyn Sabin, Marja Born, Mari Stevens, Miles Ensign and



T. Lyle Keith

Dr. Hanson and Roy Harris

Jack McDonell. The program included the premiere of Wayne Barlow's 'Three Moods for Dancing'—Neo-Classical, Impressionist, and Cubist; 'The Colors of War', by Bernard Rogers; 'The Incredible Flutist', by Walter Piston; the premiere of 'Incantation' by Frederick Woltmann; 'War Dance' by Charles Skilton; the premiere of 'Dance' by Burrill Phillips; and 'Theatre Street', by Robert Braine. 'The Incredible Flutist' was given on the same occasion last year, and this season's performance was a very much better one and Miss Biracree as the flutist was charming. Most of the ballets had greater élan than upon former occasions, with fewer traces of amateur production. The dancers and solo artists were all warmly applauded by the big audience, the composers also appearing on the stage and sharing the applause.

A portion of this performance, and a portion of the concert on Thursday evening, were broadcast through the facilities of the NBC Blue Network.

'America Was Promises' Is Broadcast

Nicholas Nabokoff's Cantata from Archibald MacLeish's epic poem, 'America Was Promises', which was commissioned by the "Columbia Workshop", was heard for the first time over radio station WABC on April 25. Howard Barlow conducted the Columbia Concert Orchestra and the Lynn Murray male chorus, with Pauline Pierce, contralto, and John Percival, bass, as soloists. Eugene Lowenthal was the reader. Mr. MacLeish, who collaborated with Mr. Nabokoff earlier in the ballet 'Union Pacific', was heard in a brief talk prefacing the performance.

Chicago Singing Teachers Guild Plans Fourth Annual Competition

CHICAGO, May 5.—The Chicago Singing Teachers Guild announces its fourth annual competition for the W. W. Kimball prize of \$100, this season to be awarded to the composer submitting the best setting for solo voice of a text to be chosen by the composer himself. The guild guarantees publication of the winning manuscript. Full information concerning rules of the competition may be procured by writing Walter Allen Stults, president, P. O. Box 694, Evanston. All such letters must contain stamped and self-addressed envelopes, or they will be ignored.

C. Q.